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## THE MATINEE GIRL



WHEN a new risen star first twinkles above the edge of the dramatic horizon, the query passes from lip to lip, "Who is she?" Afterwards we hear, "Why is she?" And by way of answering to this latter question she is asked about, invited to club receptions, to luncheons and teas and dinners and after theatre suppers until her poor head bums.

She is quite unconscious, poor little person, who thinks she is "helping business" by succeeding socially, that it is not enough to merely appear at these horsemanship functions. She is expected to shine with a radiance as effulgent as when she treads the stage. And if she doesn't talk as brilliantly as the author who has given two years to thinking out the dialogue for her play has made her talk on the stage, those curious persons who come to gaze at her constitute themselves a jury, try her and find a verdict, "Stupid."

My chum met Miss Blank at the Shower Wader's reception and was so disappointed in her. She says she is insipid. She was so quiet and never said a clever thing. I heard from the friend of one of these jurors.

Poor little star trying to shine in dark places! I happened to know her state of mind about that reception. She didn't want to go. She was very tired. Her physician had prescribed rest, but while she was writing her regrets it had subtly percolated to her dressing room that her manager wished her to create a social following, and she had gone as willingly as the victim was ever bound to chariot wheels. Her head ached. One hundred and twenty gaping women, creaking in their new and too tight corsets, women whom she had never seen before and hoped she would never see again furnished no inspiration for Pinero dialogue nor a shower of Fitchians nor Laughtams. She tried to be amiable and succeeded. To be interested and failed. And throughout the length and breadth of that club reception went the whisper, "She is pretty, but not clever."

She is clever, far beyond her years, and even beyond and above her wonderful pretensions. But she was not in form to reveal her cleverness that day. Far better had she slipped into her softest and silkiest kimono, drawn the shades of her bedroom windows and slept that hour away, or if she could not sleep, read it away, whether by the light or heavy route.

The moral of which is that the ambitious actress should take her society sparingly.

Tea with Maxine Elliott is no lightsome affair. This wonderful "picture woman" of her early manager's description is so earnest that she quite forgets picture-making, so busy with settling in her new home, looking after the finishing of her new theatre, selecting her new company and rehearsing her new play. The Chaperon, that she lives as though she were a perpetual motion machine. Yet she was a picture when she came in at five from a day since half past eight, of trouble sharing with the decorators of the Maxine Elliott Theatre.

She wore a black street gown and a flat black hat that gave emphasis to the long stately lines of her figure, yet made her look a slim, serious, classic featured girl. She stood beside the oval tea table in her library and drank tea so hot that I trembled for her, and was as unperturbed as though there was to be no performance of myself—Bettina, that night, no mountain of details to be planned to a level of achievement before December twenty-eighth, when the Maxine Elliott Theatre will throw open its doors and invite the public to enter.

She set down the emptied cup and lifted a square bit of yellow marble striated with grayish black lines. "The pillars on either side of the proscenium arch will be of marble like this," she said, stroking the glistening surface absently, as in a moment of preoccupation we stroke a tiger cat's back.

"A new costume?" I asked, glancing at the samples of cool gray green velvets. "The stage curtain," she answered. "I wish I had samples of the brocade to be used for the panels. It is beautiful, a rich deep yellow."

On currents of tea we drifted to her new play, The Chaperon. "Do you know Marion Fairfax?" she asked. "No, but I know that her first play, The Builders, was strong and promising."

"I had never heard the name, and knew absolutely nothing of her when I read the play last summer in England. As soon as I read it I asked my brother-in-law to send a cable to New York. My brother-in-law said, 'A cable at this time?' It would have reached New York at night. 'And about a play?' I insisted and the cable was sent. There were a youth and freshness and joyousness of Spring about the play that captivated me. The story is about Miss Ely's school on Riverside Drive. I am the chaperon and I go for a row on the river with my suitor and

we are wrecked and spend the night on an island of rocks. You can imagine what is happening at school among those girls who are left alone."

We talked of work, of the busy life whose engagement-filled half hours crowd upon each other so fast that the only island of rest in the turbulence of effort is that brief time while we sleep. Maxine Elliott delivered herself of an epigram. She often so delivers herself. "The fun of work is in the worry of it, just as the fun of love is in the worry of it." And "we are all working for that wonderful time when we won't have to work any more, and then how wretched we will be."

Maxine Elliott's stage name fits her personality without a wrinkle. I asked her how she chose it. "There was a little girl who went to school with me, whose father's name was Maximilian. We used to give her the diminutive of the name, Maxie, and Maxine. When in the hurry of choosing a name at once I was asked what it should be, I recalled Maxine and suggested it. Good," said Mr. Boucicault, and wrote down 'Elliott,' as going well with it."

As she pressed the button of the automatic elevator and I shot down the space that separated the library from the first floor, where a butler, noiseless as the elevator, opened the door, I thought, "how we build ourselves into our houses."

This new built home of Maxine Elliott's near the Park is singularly like herself, very tall, very stately, all straight, splendid lines and cool, fine tones, with a repose ineffable.

I have before pointed out in this column that actresses are excellent audiences. Maud Fealy proved it once again. She leaned forward, her arms resting upon the rail of a proscenium box, watching Mary Garden's wonderful picture making in Thais, intently and breathlessly as ever child listened to fairy story.

"Are you studying personal magnetism?" I whispered.

"Yes," she answered, staring fascinatedly at the dying courtesan evolved into sainthood.

"What is it?"

"I think it is a great many things, the sum of the best things. It is vitality and spontaneity and sincerity and sympathy and cultivation, for it can be cultivated or developed, you know."

Thomas Wise, the ample and able and amiable star of The Gentleman from Mississippi, took his democratic way home from a matinee performance in a street car on Saturday. A gray haired mother and her fair haired daughter, hung wearily upon straps. Mr. Wise lifted his hat to the mother. Gratefully and comfortably both mother and daughter settled into the space he had vacated.

Five players—at the head of whom stands Frank Monroe, whose flawless work shows that he has been to the school of varied dramatic school experience—of the Via-Wireless company, do such admirable work that I dozed during a part of the play when none of them was on and dreamed that they had banded as a new cast in a new play, one of those charmingly intimate tabloid plays, which they were carrying on to deserved victory. The tabloid play is giving us a distaste for the big production. So many scenes, so many people, so many allusions to the theatrical appetite, produce a mental overfullness as disquieting as the sensation when one has dined not wisely but too much.

Hats off to the intrepid pioneer, Marie Cahill! With chin up and pleasant lips set in a line of unalterable resolve, she is blushing a new trail for musical comedy.

A surprise in Cameo Kirby will be what Maud Fealy calls her "debut as prima donna." She will sing a ballad called "The Gathered Rose," with which Belle Farnsworth's mother used to sing to her. But Miss Fealy's pleasing voice, soprano voice and winsome personality, should save the audience from a like fate.

Like in their work, unlike in their lives, is written of Montgomery and Stone. Fred Stone is exceedingly married. Dave Montgomery is a bachelor. Mrs. Stone lives quietly in a home of her own on Long Island. Mr. Montgomery resides at the Hotel Knickerbocker. Stone is an early riser. Montgomery never gets up until he must, because he and Harry Lander have so much to say to each other while it is yet electric light. The man with the monovalent for name hates travel. The one with the polyvalent adores it. Stone's amusement is gardening. Montgomery's is globe trotting. He has a bowing acquaintance with the big snakes of India, the big lions of Africa and the big monarchs of Europe.

"I have a solemn pledge in writing from E. D. Price, manager of The Man of the Hour company, that while on tour I shall sleep only in fireproof hotels. I was moved to ask this pledge by the story, amply corroborated, that Mr. Price slept through a fire at Lincoln, Neb., when the train departed from the tracks, turned a somersault and came to a standstill on its smoke-stack. After this commotion, and having secured his cell in his hotel, the manager pushed open his bell and finding it a splinter, that entered inches deep into his thumb, he was obliged to the insensible porter lying near. 'Didn't I tell you to put me off at Omaha?'

It is good to hear a woman give praise, not from the lips merely, but from the heart, to another woman. Mrs. W. G. Smythe, whom many remember as Sydney Armstrong, spoke a few simple words about Mary Irwin that made the world's highway seem less gray and dusty.

"Our May always makes me think of a bunch of jonquils. You know how when you bring a bowlful of them into a room, no matter how gloomy the day or the room, they brighten it."

## THE MATINEE GIRL.

## NEW PLAY FOR DANIEL SULLY.

Jerrold Shepard is writing a new play for Daniel Sully which will be produced early next season. In this play Mr. Sully will make a departure from his familiar character of a priest, in which he has been seen in The Matchmaker and The Golden Rule, two plays by Mr. Shepard in which he has appeared for the last four years, and will play a role widely different from anything he has yet impersonated.

## REVIEWS OF NEW PLAYS.

## SOCIETY AND HORSE-RACING THE THEMES OF LAST WEEK'S DRAMATIC OFFERINGS.

Ethel Barrymore in Lady Frederick—A Brightly Dialogued Comedy—Blue Grass Meets with Favor at the Majestic—Kentucky Horses and Hospitality—What Happened at Other Theatres.

To be reviewed next week:

SALVATION NELL. Hackett WANTED BY THE POLICE. Metropolitan JACK SHEPARD, THE HARDY KING. Grand Street

## Hudson—Lady Frederick.

Comedy in three acts, by W. Somerset Maugham. Produced Nov. 8. (Charles Frohman, manager.)

Lady Frederick Berolles..... Ethel Barrymore  
Mr. Gerald O'Malley..... Charles Hammond  
Mr. Farnside Poulton..... Bruce McKays  
Lady Merveton..... Jessie Millward  
Lord Merveton..... Norman Terry  
Captain Montgomery..... Orlando Daly  
Admiral Carlisle..... Arthur Elliot  
Rose..... Vera Stone  
Thompson..... James Kearney  
Percy..... L. C. Howard  
Maudie..... Alice Bates  
Albert..... J. Cronsey Davidson  
Angelique..... Marianna Thurber

Lady Frederick is a woman with a past, and a tendency to fall into debt, receive proposals of marriage and preserve the bloom of youth by artificial, though harmless, means. The first act of the play finds her at dinner. Lady Frederick is a woman of the youthful Lord Merveton, fifteen years her junior and possessed of fifty thousand pounds a year. Lady Frederick's past, it turns out, has been one of misadventure, loss and misadventure. An old sweetheart of hers, Farnside Poulton, upon whom she has before, she played a scurvy trick, came to Monte Carlo at the request of his sister, Lady Merveton, to see Lord Merveton from marrying the heiress of the play. Lady Frederick's husband, as much in debt as she is in love with Rose, daughter of Admiral Carlisle. He succeeds in winning the girl, and his sister wins the Admiral's consent, which disposes of the potential lovers. Lady Frederick understands the reason for the sudden arrival of Mr. Poulton. She is provoked that so much attention is being shown her. She tells Farnside that she has in her pocket a check for £50,000, which she has written by Lady Merveton's daughter's hand, and she threatens to call upon her at 10 o'clock in the morning. As a result, Captain Montgomery, a son of a money lender, with desire for society, has brought up Lady Frederick and Mr. Gerald's bills and offers to cancel them if Lady Frederick will marry him. He offers her the alternative, Lord Merveton calls on Lady Frederick as per appointment. She has just had her bath and appears before him with stringy hair and natural complexion. She permits him to enter the room that makes her beautiful. Her hair is combed, but she is still in her nightgown. Then Lady Frederick, much as Candide did, explains him of the fatal difference in their ages. Montgomery, having been Lady Frederick's first lover, is now a second-hand article. He is a man of the window and she is a man of the bed. She has just refused a proposal from Admiral Carlisle, but she has been the manly, experienced lover of a former lover.

Maugham plays Lady Frederick with the same sparkling frolicsome as Jack Stewart, his number one from the American standpoint. It is chiefly in the dialogue without either much heart or much soul. The comedy situations are pleasantly devised and decidedly amusing. Especially funny is the dispute between the young lovers as to which will give their son shall attend, and the interference of the prospective grandfather with the prospect of his opinion on the subject of universities. The piece is sure of a long run in town.

Ethel Barrymore as Lady Frederick has improved in acting since last season, and for the sake of reality, it may be stated that she has grown stouter in person. Her improvement in acting may be due to an improvement in the role she is playing. With all of Lady Frederick's lightness of touch, a pathetic and which Miss Barrymore displays delightfully. In a few scenes—in all that permit it—she displays a fine sense of dramatic values, of the invisible shading from the emotion to emotion, she acts the part so clearly as to destroy the impression of acting at all.

Jessie Millward is very good as Lady Merveton. She is not unlike the mother in the Hypocrites, and she is well. Vera Stone brings to the play the role of Rose, who is rather strong in her performance of it. Anita Rolfe in the character of a dressmaker gives much value to a small role. Marianna Thurber is satisfactory as Lady Frederick's maid. Bruce McKays gives a capital performance of the role of Farnside Poulton, humorously sentimental and somewhat pathetic. Norman Terry as the invading youth of Lord Merveton is natural and imparting value. Charles Hammond is natural as Mr. Gerald, and Orlando Daly makes the character of Captain Montgomery sufficiently agreeable. Arthur Elliot as the Admiral is willing to overlook the part. The small part of the Colonel's daughter, John A. Williams, is well played. James Kearney being especially noteworthy as Farnside's man, Thompson.

## Majestic—Blue Grass.

Drama in three acts, by Paul Armstrong. Produced Nov. 9. (Lieber and Company, manager.)

Old Fiddie..... George F. Martin  
Colonel Taylor..... Robert McWane, Jr.  
John Young..... James Kearney  
Van..... Eugene O'Brien  
Farnside Poulton..... Bruce McKays  
Lady Merveton..... Jessie Millward  
Lord Merveton..... Norman Terry  
Captain Montgomery..... Orlando Daly  
Admiral Carlisle..... Arthur Elliot  
Rose..... Vera Stone  
Thompson..... James Kearney  
Percy..... L. C. Howard  
Maudie..... Alice Bates  
Albert..... J. Cronsey Davidson  
Angelique..... Marianna Thurber

Blue Grass is a play of the Southern of the old school, but it is such a strain that it is almost entirely new. It is a story of a young man, only his name, a broad mare. "My father," he says, "is a blue grass." Upon the first night of the play the Colonel has changed his name of remaining his father's name, "Blue Grass" is entered for the Louisville Handicap, and of course, wins it. That is practically all there is to the story, but Mr. Armstrong has given us a story and leading episode to the plot by introducing Kelly, an unscrupulous racing gambler, who tries to prevent "Blue Grass" from winning the handicap and who attempts, by fraudulent means, to obtain possession of the Colonel's valuable mare, "Blue Grass." In this latter scene he is aided by a young Northernman, who is in love with the Colonel's daughter, Virginia. When "Blue Grass" turns the tide of his owner's fortune he comes to all who deserve it and consoling in all who don't, particularly the wicked Kelly.

With Blue Grass Mr. Armstrong hasn't touched The Heir to the Hoorah mark, but he has come nearer to it than with Society and the Building. The story is not novel. The horse that retrieves his owner's fortune has been a familiar story of racing drama since the day of In Old Kentucky and before. But if Mr. Armstrong has worked only with familiar material he has performed his work in an unfamiliar way and presents old matter in a new light.

The vague element known in stage managing parlance as "local color" is very thick in Blue Grass. All the characters save those described as Northernmen speak with a marked Southern accent. This they do by ignoring their r's completely, pronouncing i as if it were ah, and

interpolating generous "Ah reckon" into their speech. All concerned parties of mind judge on the slightest pronunciation, and for our own the orchestra introduces "She was bred in Old Kentucky," "My Old Kentucky Home," and "Dixie." The "local color," however, is as convincing as the scenery, and the whole atmosphere is redolent of Kentucky as one fancies she might be. The careful mounting and stage management given to the production by George Marion are manifest throughout. The scene in the paddock, with the Colonel, Virginia, and Judge Young breathlessly watching the race, was admirably conceived, and the exciting finish proved none the less exciting because the audience saw it only through the eyes of those three characters.

Just as in the blonde and fascinating widow Van Horn is recognized a replica of the gay widow of In Old Kentucky, so are recognized, in new dress, several of the old racing friends whom theatregoers think of kindly from The Sporting Duchess, The Suburban, and The Fidelity Winner, through Vanderbilt, the Futurity Winner to Checkers and Wildfire. But one feature is perennial. This is the description of a race, usually delivered by some very tense person, staring rigidly out into the audience as with much suppressed excitement and gesture he or she follows the imaginary steeds about the course to the close finish. It never excites any one as much as it does the actor, but the burst of applause at its finish furnishes the temptation for its introduction. Mr. Armstrong has supplied Mr. Marion with one. Such monologues are the property of the "Farier Entertainer."

Several seasons ago, before Paul Armstrong had reached success with The Heir to the Hoorah and Salomy Jane, a play of his called Just a Day Dream had a trial by a Boston stock company. Of that company Lillian Lawrence and James Seely were members. A curious coincidence puts both in the cast of the "arrived" playwright's newest piece.

The cast is remarkably even and able. As Old Folks, an old and faithful negro retainer, George Marion offers a delightful and quaint characterization which can be likened only to Willis Sweatnam's work in The County Chairman. Olive Wyndham was called on to do nothing remarkable, but was sweet and appealing in all her scenes and made a charmingly girlish daughter of the South. Lillian Lawrence, who through diligent stock company experience comes dangerously near holding the record for having at her tongue's tip more parts than any other actress of her years, played Mrs. Van Horn with all the finesse such an experience gives. Prettily governed, blonde and ingratiating, she makes her way lightly through the three acts, the point where the susceptible judge falls victim to her wiles charms. To see Miss Lawrence bet on Blushing Rose because he had "such a sweet name," would tempt Governor Hughes to modify his views on the evils of horse racing. Nora Lamson did the little allotted to her excellently, and Susanne Willis as Melissa, a devoted "colored butler" was genuinely funny.

The Colonel Taylor of Robert McWane, Jr., was a fine old Southern gentleman, and Mr. McWane succeeded in making the portrayal ring very true. His Colonel Taylor and Mr. Seely's Judge Young might have come from between the covers of one of Thomas Nelson Page's stories of the South. Regan Hughton was the stalwart, good-looking young Northernman, the impetuosity of whose ancient love-making seemed to sweep the slow-going little Southern girl off her feet. He acts with a naturalness and ease in direct contrast with the stilted theatricalism of some leading men more familiar on Broadway. Richie Ling's part was apparently thrown in for good measure. Van Day Parker is a superfluous role, evidently created for no other reason than to give Mrs. Parker a husband. Mr. Ling does the best he can with it. As Kelly, Wayne Aray plays an unpleasant part very well.

With a little grooming Blue Grass should trot far from Columbus Circle and bring in some generous purses for her owners.

## New German—The Robbers.

Drama in five acts, by Friedrich von Schiller. Revised Nov. 10.

Maximilian..... Carl Bauermann  
Karl..... Ferdinand Hof  
Franz..... Hedwig Hecher  
Amalia..... Ernst Wanner  
Schneiders..... Carl Rick  
Grum..... James Kearney  
Schuler..... Helmar Marlow  
Heller..... Clemens Bauer  
Kunz..... Kurt Gredde  
Hermann..... Heinrich Loewenfeld  
Daniel..... Otto Meyer  
A servant..... David Steindler

A most excellent revival of Schiller's Robbers held the boards of the New German Theatre last Tuesday night, the occasion being the author's birthday. Dr. Baumbach, who led the production himself, did his work admirably. Mounting and stage management left nothing to be desired. The final curtain fell after midnight, a contingency which should be avoided by beginning plays as long as this one is earlier than the usual hour. Emil Lind denoted the villainy of Franz Moor with a sure hand. Hypocrit fairly coiled from every pore his miserable body. Whether the feeling to be expressed was fear, horror or elation, he hit the mark unerringly every time. The good brother, Karl, as played by Ferdinand Hoff, was fairly as heroic as Schiller intended him to be. Hedwig Hecher made a beautiful Amalia. Carl Bauermann was a pathetic figure as the elder Moor. Ernst Wanner and Heinrich Marlow as Schneiders and Roller, respectively, members of the robber band, were more than competent.

## TRIPLER HILL.

An Ethical Demand, comedy in one act by Otto Erich Hartleben; pantomime, The Vampire Cat of Nabeshima; The Little King, comedy in one act by Leon Xanrof and Gaston Gordin; Gimm by Julius Schaumburger. Produced Nov. 12.

The cast of An Ethical Demand was:

Rita Bowers..... Miss von Taus  
Friedrich Stierwald..... Eugen Burg  
Berthe..... Trude Voltz

Friedrich Stierwald visits his childhood friend, Rita Bowers, a famous concert singer. Years before, he had been on the verge of engaging himself to her, but when he found that his father, a widower, was casting his eyes in the same direction, he resigned his claims in favor of the older man. To escape the future of old Stierwald, whose suit is favored by his parents, Rita runs away, and after many hardships attains wealth and fame. Now that his father is dead, Friedrich, who alone of all the people in the native town, knows that Rita and Fritz Hattensack are one and the same person, attempts to persuade his former sweetheart to abandon her life of freedom and to come back to him as his wife. She laughs at him. In the end, she concludes him that her mode of existence is far more pleasant than that in which she has been. He abandons his ethical demand and agrees to remain with her.

The play, though well enough written, lacks inspiration. Had it not been for the really fine acting it might have been rather a bore. Eugene Burg, as the narrow provincial, without a trace of comic force, was tedious. Mr. Burg's finished comedy never fails to please. Miss von Taus in the role of Rita Bowers, which, by the way, is decidedly reminiscent of Magda, repeated the favorable impression she made in The Great Secret. Her fine elocution cannot be too much praised.

The pantomime, The Vampire Cat of Nabeshima, had a cast of two:

The Vampire Cat..... Edward Lee  
The Vampire Cat..... Miss. Fuji-Ko

The Vampire Cat comes down from the mountain in the garden of the Vampire of Nabeshima, who greets her with a kiss. The cat is in the guise of the favorite, who appears before the Vampire, who greets her with a kiss. The Vampire, with death at the heels, leaving her victim, the cat comes back into the shadows of Nabeshima.

Madame Fuji-Ko, who has appeared frequently in drawing-rooms in this city, cannot much be (Continued on page 3.)

# WILSTACH'S "RICHARD MANSFIELD."

The Actor's Friend Writes Interestingly of the Late Artist as Man and Player.

Paul Wilstach's "Richard Mansfield, the Man and the Actor" (Charles Scribner's Sons, 1908), is a valuable addition to the literature of the actor. The influence of Mansfield on the theatre of his time was so great that a dignified biography, suitable to be handed down to future historians of the stage, is invaluable. Such a biography is Mr. Wilstach's.

From a more sentimental standpoint the book is welcome, since it supplies Mansfield's admirers with side lights and personal anecdotes hitherto unknown to those who knew Mr. Mansfield only across the footlights, who were familiar with the actor but never the man. Mr. Wilstach acknowledges his indebtedness to Mrs. Beatrice Cameron Mansfield, to whom the book is dedicated, for her aid in its completion. The author, too, has had unreserved access to all the actor's papers and letters. With his intimate acquaintance with Mr. Mansfield, extending over the last ten years of the actor's life, it would seem that few biographers were better fitted for the task of presenting to American theatregoers this memoir and history.

The first chapters treat interestingly of Richard Mansfield's childhood and presents much hitherto little known matter pertaining to his parents and his infancy. He was born in Berlin, May 24, 1857, the third child of Maurice Mansfield, a wine merchant, and Bertha Rudersdorf, a celebrated prima donna. The Mansfields' home was in London, the birth of Richard occurring while Madame Rudersdorf, as she was known publicly, was fulfilling a professional engagement in Berlin. He is said to have been the favorite child of his mother, probably on account of his resemblance to his father, who died a comparatively young man, when just past forty.

The first appearance of the little Richard on any stage occurred when he was four years old and while his mother was singing at the Crystal Palace. The child had tearfully begged to be taken along with Madame Rudersdorf, and the latter had finally installed the lad in her dressing room while she prepared for her appearance. Amid the applause that greeted her entrance she detected a ripple of laughter turned about to and the boy, very much frightened, clinging stoutly to the train of her gown, having followed her undetected from her dressing room.

Later chapters describe Richard Mansfield's school life in Switzerland, France and at Derby School, a famous English public school. During his stay at the latter institution he distinguished himself in amateur theatricals and here gave indications for the first time of the talent which in later years was to prove genius. He played his first role, that of Scapin, in Moliere's Les Fourberies de Scapin, at Derby, December 23, 1869.

In 1873 Richard Mansfield's mother came to America to sing at the World's Peace Jubilee in Boston, under the management of Patrick Gilmore. Charmed with Boston, Madame Rudersdorf determined to make it her home, and, joined by her children, established herself in the Hotel Baymont, on the present site of the Hotel Touraine. Her husband having died, she supported herself and her little family by teaching music, her method bringing her some little fame.

Young Richard Mansfield became identified with an amateur theatrical club and was foremost in its productions until his departure for England in 1877. In London misfortune befell him. He was supposed by his mother to be following the art of painting, but was often penniless, sometimes hungry, and fought a hard fight with poverty. The star of the theatre, after many provincial companies, he scored a fair success as Sir Joseph Porter in a second rate company, playing Gilbert and Sullivan's H. M. S. Pinafore.

His mother having died during his five years' stay in England, Richard Mansfield returned to America and made his first appearance in New York at the Grand Theatre, afterward the Manhattan, Sept. 27, 1882, as Dromios in Three Black Cloaks. His success, early in the next year, Jan. 11, 1883, as Baron Chorival in A Parisian Romance, is theatrical history, and Mr. Wilstach describes the event graphically. Mansfield at this time was but 26 years old. The career of the actor after his successful start is told with much interesting detail, to the time of his preparations to leave the stage and his death, Aug. 29, 1897.

Not the least interesting chapters of the book are those devoted to the actor's relations with his little son, George Gibbs Mansfield, and his wife, Beatrice Cameron Mansfield. The volume is replete with illustrations, many of them reproductions of uncommon photographs of Mr. Mansfield.

Altogether, Mr. Wilstach's work is a dignified piece of book making, a valuable addition to the library, not only of the theatregoer, but of all interested in artistic and intellectual advancement by way of the theatre—and art and intellect have no more far-reaching medium.

## LITERARY AND DRAMATIC UNION.

The first invitation social of the Literary and Dramatic Union, of which Mrs. H. Herbert Knowles is president, was given at the studio of its founder, Irene Ackerman, 1947 Broadway, on Nov. 8, and judging from the crowded attendance and enthusiasm evinced was an overwhelming success. Mrs. Knowles spoke a cheery greeting, explaining briefly the aim of the club to bring out the latent talent, either for literary or dramatic purposes. Under the direction of Irene Ackerman, a programme was rendered, the performers appearing at their best. Judge Thomas W. Pittman spoke a few words appropriate to the occasion, followed by John C. Clancy of the New York Herald, who dwelt entertainingly upon the merits of the club and its aims. The programme was given by Marie W. Spears, Maria Spears, Alice Ives, Gastano Manno, Manuel Rivera, Arthur Ritchie, Arthur Wagner, Amy Ames, Helene Mantrath, Sally M. Cory, Thekla Phelan and Florence Burns. The tea table was presided over by Mrs. John W. Bartlett, assisted by Misses Maria Spears, Elsie Gilbert and Mary Stern. Among the members of the club and guests were Mrs. M. C. McIntyre, C. J. Clancy, Benjamin N. Scudder, Eugene Scudder, Esther H. Brown, J. W. Bartlett, T. F. Barrett, M. E. Kidd, A. Haviland, A. Ames, G. W. Ashler, S. J. Scherer, J. Lilly, A. Schlerge, H. Livingston, M. E. Morford, K. G. Le Ard, Florence Hart Jerome, M. Jewett, E. L. Wolfe, Frank E. Woods, R. Winters, H. N. Hyman, F. Gray, Misses L. Ewen, L. Moore, I. Dutcher, M. Stern, C. de la Ware, L. Leonard, O. Barnard, M. Riser, C. Ruit, Helen Whitman, E. Barnard, J. Wilder, E. Gilbert, Dr. W. K. A. Belling, J. A. Wood, J. W. Bartlett, W. Mittenfior, H. C. Burke, Moore, Manuel Rivera, Arthur Ritchie, A. Wagner, A. Haviland, A. J. Graffis, A. P. Post, C. Post, J. W. Curtis, E. E. Greville, C. J. Clancy, J. Lilly, H. N. Knowles, J. P. Collins, F. E. Woods, A. Ewer and many others.

## BUJO THEATRE LITIGATION.

Albert I. Sire has begun an action in the Supreme Court against John W. Hackett and others to set aside a deed to the Bijou Theatre. A lis pendens was filed against the property last Wednesday.

# BROOKLYN LOSES PARK THEATRE.

That Borough's First Playhouse, Long a Popular Resort, Wrecked by Fire.

The Park Theatre, the oldest playhouse in Brooklyn, was wrecked by fire last Thursday afternoon, less than an hour after the matinee audience had left the building. The damage has been variously estimated at from \$75,000 to \$100,000, defective insulation of electric light wires being supposed to have caused the blaze. The last tenant of the house was Mrs. Mary Gibbs Spooner, her stock company having occupied the theatre since the beginning of the present season. The attraction the week of the fire was The Henrietta. The structure was owned by the Felix Campbell estate.

When the fire was discovered the only people in the house were the actors and the office force. Mrs. Spooner was in the office with Ida Ackerman, her treasurer. They saved the receipts after the flames had got a strong headway. On the stage in their street clothes were James McAllister, Harold Kennedy, Boyd Nolan, Pearl Letelle and several others of the company. They were able to save their personal effects from the dressing-rooms, but the wardrobe trunks in the cellar were ruined. The company remained at work, rescuing property until driven from the building by the police and firemen. The fireproof curtain prevented the flames from reaching the stage, though the scenery was ruined by the flood of water sent into the building by the high-pressure system.

It is not believed that the Felix Campbell estate, owners of the structure, will rebuild. At present there is no available theatre in Brooklyn for the Spooner stock company, which finds itself indefinitely homeless. The Parkers had had a three years' lease of the house, substituting to Klaw and Erlanger last year for "advanced vaudeville." This venture being a failure, burlesques was tried, against the wishes of the owners, and then motion pictures were put in. Mrs. Spooner took the house the latter part of August for her stock company. Tickets sold for Thursday night and Friday and Saturday were honored at the Fulton Theatre through the courtesy of its management.

The Park was Brooklyn's first established playhouse. It was built in 1863 by B. C. Benton, of Brooklyn, and opened in the Fall of that year under the management of Gabriel Harrison. The seating capacity was about 1,200. Mr. Harrison, an actor as well as manager, presented Buckstone's comedy, Married Life, as his first offering, on Sept. 14. After a few months' management Harrison himself turned actor, appearing in various plays at the house. Later he organized an English opera troupe, with Madame Compe Borchard, William Castle, and S. C. Campbell as the stars, and Theodore Thomas as conductor of the orchestra. The war in the South caused the opera enterprise to fail.

Harrison gave up the house at the end of the season. Mr. and Mrs. E. Conway reopened the Park in the following season and ran it for six or seven years as a stock company house. In 1871 A. R. Samuels became the lessee. Three years later he was succeeded by Edward Lamb, who remained there just one year.

In 1875, when the late Colonel William B. Sill leased the house, other theatres had sprung up in Brooklyn, but under the Colonel's efficient management the Park immediately became the leading playhouse. High-class drama was produced at the Park for years until the Montauk Theatre (now the Crescent) was built for Colonel Sill on Fulton Street, near Flatbush Avenue. Colonel Sill then gave up the Park.

Since that time the old Park has had many ups and downs. One season it would be the home of legitimate drama; another season a burlesque or melodrama house. The Hyde and Bohman company leased it for a while, and three years ago the Shuberts became the lessees.

The Park stood within a block of the site of the old Brooklyn Theatre, which was burned in 1876, with the loss of more than 300 lives.

## THE DEATH OF LORRAINE DREUX.

Under pitiful circumstances, Lorraine Dreux, well known as a capable leading woman of many stock companies in cities outside of New York, died last Thursday morning in a private room at Bellevue Hospital. For a few weeks preceding her death Mrs. Dreux, who was thirty-five years old, had fallen on evil days, and she failed to let her friends know of her plight, had let her illness go unheeded until it developed into acute pneumonia, from which she died.

A short time ago, while filling an out-of-town stock company engagement, her wardrobe was stolen, and she returned to New York downhearted and discouraged. Her season with this company, the Foll Stock, at Worcester, Mass., lasted sixteen or seventeen weeks, and during that interval she won praise for her ability and the general charm of her acting. Paul Scott, of Darcy and Wolford, then sent Mrs. Dreux to the Vaughan Glaser Stock company, Rochester, N. Y. This proved to be the last engagement she was to play. The management, in communication with Mr. Scott, praised Mrs. Dreux's work highly, but deplored the fact that she was unable to dress her parts as they wished.

Utterly discouraged, Miss Dreux again returned to town. She fought hard against her threatening illness, but at last, penniless, sick and worn out, she found herself homeless. About a fortnight ago, at night, she met an old friend, Jean Keller, on West Thirty-ninth Street, and tremblingly confided to him her plight. Mr. Keller, realizing that she was very ill, took Mrs. Dreux to his home where other women in the house cared for her. A subscription was started by Mr. Keller among his fellow-actors and actresses, and by means of this it was possible to have her cared for at Bellevue. Insufficient nourishment and misfortune had aggravated her illness, however, and efforts to save her life proved unavailing.

The aid of the Actors' Fund was enlisted, and on last Friday afternoon, after beddying religious services, in the presence of a few of her former associates, the body of Miss Dreux was laid at rest in Evergreen Cemetery. Mr. Keller will try to raise funds to erect a small stone over the grave.

## TRAHERN STOCK COMPANY'S 35TH WEEK.

Al. Trahern announces that his stock company will close on Dec. 3 for a period of six weeks, and reopen in February on the Long Island circuit. Mr. Trahern has enjoyed thirty-five successful weeks playing the six Long Island theatres of which he is lessee and manager. Jessie Mae Hall has played a new part each week and introduced from one to three new songs each week during the engagement. Mr. Trahern was elected a member of the Suffolk County Board of Trade, the Greenport Board of Trade, the Bay Shore Board of Trade, the South Bay Yacht Club, and the Sayville Board of Trade, and is also a member of the Jeffersonian Democratic Club of Patchogue.

The circuit of theatres on Long Island will not remain idle during the absence of the Trahern stock company, as several attractions have been booked, including Quincy Adams Sawyer, Gordon's Minstrels and other reliable offerings.

## MRS. WIGGS IN AUSTRALIA.

John F. Webster, who plays Hiram Stubbs in Mrs. Wiggs of the Cabbage Patch, now touring Australia, wrote to THE MIRROR recently from Sydney that the business of the company had been heavy both at that city and Melbourne. Newcastle, Brisbane and places in New Zealand were also in the literary of the company, which is to sail for the Fiji Islands about Dec. 25 to catch the steamer for Honolulu, where it will play three nights before proceeding to San Francisco. Others of this company are Ada Dwyer, Lottie Allen, Helen Lowell, Florence Busby, Helene Raymond, Gustine Armstrong, Bertha Gordon, Pearl Egan, Regina Benton, G. Bryant, Fred Patey, Eugene Shakespeare, Argyle Campbell, Richard Allen, Joseph W. Smiley, A. W. Maffin, Ruby Allen, Wally Byrne, Dianne Benton, and Ray Benton.

# FRANK G. COTTER ILL.

Well-Known Old-Time Manager Suffers Partial Collapse.

Among those familiar with theatrical affairs of a quarter century ago, news of the illness of Frank G. Cotter will arouse genuine concern and sympathy. Mr. Cotter suffered a general breakdown a few weeks ago, since which time he has been confined to his home at 501 West 168th Street. He is under the care of a physician and is being nursed by Mrs. Cotter. Although quite weak he is permitted to receive visitors.

Few men have enjoyed such intimate relations with the celebrated actors and actresses of years ago as did Frank G. Cotter. He has been a long, hard-working career, linked with the names of artists who have made American theatrical history, and under conditions far more difficult than those with which present-day actors have to contend. He was for three years manager for the late Stuart Robson and William H. Crane, when the two appeared together. He presented Madame Rhea throughout the country, and for three years managed the tour of Madame Modjeska. It was he who was manager of the late Margaret Mather when she made a memorable production of Jeanne D'Arc at the Fifth Avenue Theatre. He was chosen for that position and engaged by cable by Arthur B. Chase, the old-time theatrical man, who was then ill at Caribbea. Another attraction to come under Mr. Cotter's management was B. F. Folk's Mixed Pickles. Later he presented Louis Aldrich at the Broadway Theatre in The Kafir Diamond.

Before entering the managerial end of the theatrical profession, Mr. Cotter had had many valuable years' experience as an actor. In 1871 and 1872 he appeared in the company of Mrs. John Drew, mother of the present star of Jack Straw. This was followed by an engagement with Charles Matthews, the English comedian, and this in turn by a season with Charles Fechter. At Bedwell's old Academy of Music in New Orleans Mr. Cotter joined a company of which Louise Hawthorne was leading woman. When Laura Keane controlled the Chestnut Street Opera House in Philadelphia, Mr. Cotter was engaged to play Mark Livingston in support of Frank Mayo in The Streets of New York at the Providence Opera House, Providence, R. I. Mr. Cotter joined William Henderson's company, and with this organization played with such stars as Edwin Booth, Clara Morris, Mrs. Chaffin, Edwin Adams, and E. L. Davenport. Previously to this engagement, however, Mr. Cotter had already appeared with Edwin Booth in The Stranger and Don Cesar. For three seasons, from 1878 to 1879, he was a member of the Boston Boston Museum company, and here became identified with such artists as William Warren, Charles Barron, James Ring, grandfather of our Blanche, Julie and Frances King; James Burroughs, and Annie Clarke. Subsequent engagements with Madame Jannaschek, Fanny Davenport, and Rose Byrnes followed.

Mr. Cotter talks very interestingly of theatrical conditions of many years ago, and describes humorously the trials of a company touring the South, playing in schoolhouses, and progress handicapped by the refusal of planters to allow railroads to be built in their country, because such transportation would furnish the slaves with a means of escape. Mr. Cotter is ready, too, with anecdotes and stories of the famous people with whom he has been connected. In later years Mr. Cotter has served as one of the Board of Trustees of the Actors' Fund, and his withdrawal from that post was recognized by resolutions from the fund expressing its appreciation of his services and regret at his departure. Last season Mr. Cotter managed Harry Doel Parker's and J. Wesley Rosenquest's production, A Fugitive from Justice.

The return to health of the veteran manager is earnestly hoped for by his many friends.

## A REVISED SALOME FORBIDDEN.

A much revised version of Oscar Wilde's Salome was stopped by the police at St. Peter's, Russia, last Tuesday night. The Holy Synod had vetoed the original as blasphemous, but sanctioned a production if Salome were transmuted into an Indian queen and a supposed king's body substituted for St. John's head, the dances being performed by the queen and attendants. This was staged and the performance had begun when the Synod changed its mind and sent the police, who stopped the performance and sent the audience away.

## REVIEWS OF NEW PLAYS.

(Continued from page 2.)

ter than she acts. She was the incarnation of grace and lightness in a fan dance and a veil dance. Pantomime relies largely for its effects on the play of features. Herein Madame Fajko falls short. Her face is practically expressionless. The production was sumptuously mounted. Special scenery and costumes and an orchestra of twenty-four pieces had been provided by the management.

The Little King was played by the cast:

King Ludwig VII. . . . . Eugen Burr  
The Chamberlain . . . . . Jacques Horwitz  
The Marshal . . . . . Otto Schrader  
Althea . . . . . Hans Ficht  
A servant . . . . . Robert Schultze

Ludwig VII., the young King of Illyria, makes a tour of Europe. In Paris, where he is received with royal honors, the King, at a special performance at the Opera, is much attracted by Althea, a pretty member of the ballet. The French Government, to add to the pleasure of the royal guest, arranges as a surprise that the little dancer shall visit him. The two spend the night together. The King, who has been entirely ignorant of love and women, wins the heart of Althea by his own devotion to her. She is his first love. She refuses to accept any gift from him. After an affecting farewell, they part, to meet no more.

The fabric of this play is light as air. It bears evidence of its French origin, particularly in its earlier half. The latter half, the Ave statue Vale of the King and the dancer, is prettily sentimental. Mr. Burg was fresh and boyish as the King, who is a brother of Karl Heinrich, in Althea Heideberg. Hanne Preft played Althea sweetly and sympathetically.

On Friday evening, Nov. 20, Die Hochzeit von Valenti, a drama in four acts by Ganghofer and Brochner, will be revived.

## West End—Myself-Beitina.

Maxine Elliott presented Myself, Beitina, last week at the West End and was ably supported by Julian L'Estrange, Gertrude Berkeley and Grant Mitchell, who received appreciative recognition from the large audience on Monday night. Miss Elliott's popularity with Harlemites is as strong as ever, as evidenced by the appreciative welcome she received. This week Joe Weber's company in burlesques of The Merry Widow and The Devil.

## At Other Playhouses.

GRAND STREET.—The Cowboy and the Squaw was well received here last week. This week, Jack Sheppard, the Bandit King.

THIRD AVENUE.—Last week's attraction here was The Rocky Mountain Express, received with great favor. This week, The Card King of the Coast.

# REFLECTIONS.

Elaine Van Selow, a member of the Elmore company that played at the Casino, was married on Aug. 10 to Philip S. Gurney, of Philadelphia. The ceremony took place at Jersey City and the wedding was kept secret until Mr. Smith had become established in business. He is a member of the Racquet Club and the Fodine Barge Club and of Troop A of Philadelphia.

Robert T. Haines has been engaged by the company supporting Margaret Wycherly in Her Other Self.

Berton Churchill has succeeded Charles Barry as Severo in The World and His Wife.

Fritz Scheff in The Prima Donna will open at the Knickerbocker Theatre on Nov. 30.

Evening performances of The Man Who Stood Still, at the Circle Theatre, will begin hereafter at 8.30 instead of 8.15 o'clock. Business has been steadily increasing since the play opened, and it is now Mr. Brady's intention to keep it on until next Spring.

The Builder of Bridges, a new play by Alfred Sutro, was produced by George Alexander at the St. James' Theatre, London, on Nov. 11.

William Norris will replace George Grossmith, Jr., in Fluffy Ruffles when that comedian returns to London, and R. C. Herz will resume his original role of Mephistopheles in The Soul Kiss.

Countess Olga von Hatzfeldt is to have the leading role in The Girl at the Helm when a traveling company in that musical play is sent out from Chicago.

Mrs. Georgia Briar Foreman (Georgia Friedman) was granted a divorce from Charles E. Foreman by Judge Brennan in Des Moines, Ia., on Nov. 8.

Bernard Nove (Felix Dumas) has returned from Europe.

Helen Holmes is playing the leading role with William T. Hodge in The Man from Home, at the Astor Theatre for two weeks.

Miriam Hutchings is recovering from a long and severe illness. She expects to return to New York from Cape May, N. J., in December.

A new dance, entitled The Dance Champagne, was introduced into Marcelle at the Casino Theatre Thursday night by Edith Gilman, David Bennett, and Robert O'Connor.

John E. Kellard, who is appearing in The Boys and Betty, is arranging for a series of Shakespearean matinees later in the season.

John P. Slocum has sold his interest in the tour of Margaret Wycherly to F. C. Whitney, who will be associated with Alfred E. Aarons in the new play Her Other Self, in which Miss Wycherly will be starred this season.

The Yale Dramatic Association will give Sheridan's farce, The Critic, for its annual production next month. The New York performance will take place at the Waldorf-Astoria on Jan. 4 and 5.

Rev. John Snyder, the minister playwright, has not decided whether he will leave his parish at Wellesley Hills to accept the call which has been extended him by the Unitarian Church at Nantucket.

Annette Kellerman had a busy time of it her final nights at Keith's, Boston. She went over to Cambridge to be measured by Dr. D. A. Sargent at his gymnasium, and he went into superlatives about her to his pupils. Then she gave a morning lecture at the Boston to an exclusively feminine audience and told how swimming and other exercises would tend to increase womanly grace. Then she proved it by her dances and calisthenics.

Lavinia Shannon was in Boston election week, as the company playing Mrs. Temple's Telegram laid off all that week, resuming at Newport. She and her associates had an amusing experience one day on the New England circuit. It was a "tag day," that is, a day when the actors, and when the actors struck town at the station, they all had to buy tags. The charity got all the money in town that day, and the actors were lucky to get away with the balance of their small change.

Kate Ryan, for so long a favorite at the Boston Museum and now at the Castle Square, has moved from the home on Huntington Avenue, where she has been many years, to a new residence on Massachusetts Avenue.

There are to be free opera scholarships at the New England Conservatory of Music, entitling the winners to positions in the chorus of the new opera house at the Back Bay next year. There were many applicants for the chances at the competitive examinations which were held recently.

At the meeting of the State Federation of Women's Clubs in Boston the most sensational feature was the urging of a boycott by Miss Caroline L. Hunt upon all goods advertised by billboards. "Billboards should be buried so deep," she urged, "that they will be completely absorbed." And the women all applauded.

By all odds the most interesting feature of the benefit which the girls of Radcliffe College gave for the George Junior Republic recently was the little play, Alison's Lad, written by Benah Marie Dix. She is a graduate of Radcliffe and has collaborated with Mrs. E. G. Sutherland upon The Road to Yesterday and a number of other successful plays.

Joseph Howard will remain in New York this winter, to work on his plays, while Mrs. Howard (Mabel Barrison) will play the title-role in The Blue Mouse, under the Shubert management.

It is reported that George Edwards is negotiating for The Golden Butterfly to replace The Merry Widow at Daly's Theatre, London, in the Spring. The present company is included in the negotiations.

Maudie Knowlton is now playing the role of Mrs. Brockton in The Call of the North, the part originated by Grace Fildes.

A social "Sullivan night" was given at the New York Theatre last Wednesday, in honor of the song "Sullivan," in The American Idea. All the Sullivans in the City Directory were invited and most of them were present.

A public dress rehearsal of Oscar Strauss' opera, Der Telfare Soldat, founded on Shaw's Arms and the Man, was given in Berlin last Friday.

May Nannary has accepted a new four-act drama entitled Her Last Chance, from the pen of a well-known Reno, Nev., woman who uses the nom de plume of "Jean Carey."

The first novelty of the season at the Metropolitan Opera House will be D'Alberic's Trefan, an opera from the same source as Maria of the Lowlands. The date of the initial performance has been set for Nov. 23.

Mr. and Mrs. Seymour Stratton (Alice Knowlton) are being entertained by their Boston friends during Mr. Stratton's engagement at the Hollis Street Theatre with Robert Edson's company. Mrs. Stratton is a daughter of Professor Theodore Burnham Merriek, of the Massachusetts Institute of Technology.

Joseph B. Glick, who resigned his position as manager of The Forger company on account of the illness of his father, has joined Charles B. Hanford's company to act as business manager.

The Merry-Go Round will close at Detroit on Nov. 21. To fill time in that city A Mountain Boy, to be produced at Atlantic City on Nov. 19, will be sent West for a week.

J. Jones Johnston has bought the production of False Friends and will continue the play with Stair and Havlin time. Mr. Johnston has been connected with the firm of Spenser and Aborn for the past four years.

Signund Wachter, press representative of Nixon's Apollo Theatre and Yvonne's Pier and Theatre, and who has also been in a like capacity for the Savoy Theatre, at the Atlantic City, N. J., during the past two years, has resigned his positions and will come to New York.

Almee Angles, now Mrs. George Condit, will return to the stage in Gertrude Miller's role in The Girls of Gottingen. Miss Miller will return to England. Later she is to have the soubrette role in The Dollar Princess.

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## SARDOU.

If Sardou had died twenty years ago, or even fifteen years ago, the chorus of English-speaking praise and appreciation of him as a dramatist would have been pronounced. As it was, the period of his hold upon this theatre had expired before he himself, full of years, and rich in a material sense, passed from the scene.

Sardou outlived his legitimate term as a dramatist, not because his mind had lost its cunning, but for the reason that with amazing quickness in recent years new men and methods in the theatre had risen and been enforced, and the system that Sardou represented—of which, in fact, he was the chief—had fallen into disuse. And to-day nothing is surer than the obsolescence of a great part of his work, except as it may afford to the curious stage mechanic of the future a series of models of the purely theatrical that stands unique.

The great force that destroyed the effectiveness of Sardou and lesser writers of the purely objective school in the more pretentious field of the theatre flowed from Henrik Ibsen, and the constantly increasing followers and imitators of the Norwegian. As men's ages go, Ibsen should earlier have been a competitive and reforming force, for he was but three years older than Sardou; but it took a lifetime for Ibsen's work to filter through a comparatively strange and remote speech to a more general medium, and for his startlingly innovative method to find even toleration. The force was there, nevertheless; and while Ibsen for a long time in his plainer examples was too profound for a public that had fed upon more or less romantic simplification in the theatre, his truth was finally recognized and acceptance followed. Where his own work to-day, in some of its subtler aspects, may fall before a common audience, the drama of his disciples, more objectively projected, yet still adhering essentially to the principle he has enforced—the treatment of life itself, with its problems arising from occult and aberrant characteristics in humanity as they are acted upon by conventions which afford no relief from the consequences of natural impulses, as these consequences may conflict with the conventional; the treatment, in fact, of subjects of vital human in-

terest that the drama before him had practically ignored as foreign to the stage—has made such headway that an intelligent audience will no longer tolerate successive types of the theatrical drama of which SARDOU was a master.

And yet SARDOU's life work was prodigious, and in its legitimate time a source of pleasure and wonder in the theatre. Even now, on occasion, in the hands of histrionic genius, his most theatrical fabrics will thrill and amaze even the critic who, removed from their influence, may write coldly of SARDOU's artistic passing. SARDOU has been held up in many of the estimates of his work and method penned since his death not only as an opportunist in his selection of ephemeral topics for elaborate dramatic treatment, but also as one who ignored his own possibilities—predicated of his earlier playwriting—for artistically progressive work in favor of the call of the hour for its more tangible reward. In this he was at one with his age. He was not the only genius—for this possession may not be denied him—whose feet sought the path that promised the greatest profit. Men of his time in all walks of life have concentrated on the same object. They must have known—as SARDOU no doubt knew—that in seeking the direction of greatest material gain one must relinquish more permanent, honorable and sentimental rewards.

## SHALL DIANA FALL?

It is unfortunate that an institution which delights the public eye while it affords a place for common pleasure and entertainment in extraordinary circumstances should rely upon private ownership for existence and be subject to abolition for lack of dividends on the money invested in it.

Madison Square Garden, the great show place of the metropolis, it seems, is fated to disappear a year or so hence for this very reason, its ownership being private and its use unremunerative.

Scores of theatres are provided in New York for all sorts of dramatic and kindred enterprises, and more are erecting, yet Madison Square Garden affords opportunities for amusement that the theatres cannot supply. Its great and picturesque interior, arranged for various uses, has become delightfully familiar to tens of thousands of persons of all classes and conditions. They will lament its passing if no other place be provided for the shows and contests and other events that have fixed it in public affection.

More than this, the Garden is one of the monumental beauties of New York. Its tower, adapted from the famous Giraffe, and surmounted by St. GAUDEN's striking effigy of Diana, combines one of the most symmetrical and pleasing works of modern architecture.

To tear down such a structure because it does not yield a fixed money profit seems to emphasize the dominance of the commercial spirit and to discourage the impulse for civic beauty that is so difficult to awaken and maintain.

## BOOKS AND MAGAZINES.

THE ACTORS' BIRTHDAY BOOK (second series): An Authoritative Insight into the Lives of the Men and Women of the Stage, Born Between January First and December Thirty-first, compiled by John W. Burt Foster. New York: Moffet, Yard and Company.

This volume is a continuation of the first series, published in 1907, and contains the names and biographies of about four hundred players of prominence, arranged in the order of their birthday dates. An index provides the necessary alphabetical order. The book is printed on heavy paper, and is copiously illustrated with good half-tone portraits. Its value as a biography is somewhat lessened by the arrangement of the matter.

TEN MOMENTS OF STAGE: More Stories of the Actors' Birthdays, by Helen Green. New York: E. W. Dodge and Company.

This collection of incidents in an imaginary boarding house for vaudeville actors is culled from Miss Green's stories that have appeared from time to time in the Morning Telegraph. There are some new ones in the book, however, and all of them are improved by good printing on good paper, well bound. Miss Green's writing in this line is unique, and if the reader should find the entire volume tiresome when consumed at one sitting, the individual sketches will prove worth while when taken singly. The book is just the sort of companion for a railway journey.

ALL IN THE SAME BOAT, by James Montgomery Flagg. New York: Life Publishing Company.

Mr. Flagg's drawings and cartoons that have appeared from week to week in Life under the same caption have none of their humor by getting between board covers. The volume deals with the people one meets on shipboard, and the best thing about it is that the people are the sort one does meet.

The Mask for November (8 Borge San Jacopo, Florence, Italy), edited by Gordon Craig, who also contributes to its illustrations, carries various interesting contributions. Martin Harvey writes on "Character and the Actor"; John Balfour on "The Berlin Theatre"; Ellen Terry, Yvette Guilbert, and Felix du Quenon contribute to a symposium on "Realism and the Actor." There are the usual solid pieces in a number of interest throughout.

In Lippincott's for December Will Livingston Comfort starts a series of tales of theatrical life. His first story being called "The Thing." In the same number W. Dayton Woodruff discusses on "The Stage and Music," and continues the well-known fact that women can be as driven as men on the stage as elsewhere, the question depending wholly upon individuality and impulse.

## PERSONAL.



Post.—Guy Bates Post, who is to be starred by Harrison Grey Fiske in a new play a little later this season, takes Tully Marshall's place in Paid in Full for the last of the play week at Weber's Theatre.

GILLETTE.—William Gillette has completed the manuscript of a new Civil War drama. He does not expect to appear in it himself.

JOHNSTON.—Mary Johnston, author of The Goddess of Reason, in which Julia Marlowe is to appear this season, is attending rehearsals of the play at the Herald Square Theatre.

SOETHER.—E. H. Soether began a tour of the South yesterday. He will go to New Orleans and thence West to San Francisco, returning to New York in the Spring for his annual engagement at the Lyric Theatre.

HACKETT.—James K. Hackett returned last Tuesday from a hunting trip in Canada.

BARRISON.—Mabel Barrison has been engaged by the Shuberts for the title role in The Blue Mouse.

MONTGOMERY.—Dave Montgomery, of Montgomery and Stone, has purchased a four-story house at 126 West Seventy-first Street, as a residence. He will live there with his mother and sister.

LOCKE.—William J. Locke, the English author and playwright, arrived in New York last Wednesday, on his first visit to this country.

ROCHESTER.—William F. Rochester, who is stage manager of The Alaskan, is also playing one of the principal comedy roles, and his efforts have met with so much favor that he will probably rejoin the ranks of the comedians and once more devote himself exclusively to that line of work.

ASHWELL.—Lena Ashwell was married at Westminster, London, on Oct. 31, to Dr. Henry J. F. Simson, eldest son of the late Robert Simson of the Bengal Service.

TALLAFERRO.—Edith Tallafarro began her tour at the head of a second Polly of the Circus company at Troy, N. Y., on Nov. 9. On the same date her sister Mabel resumed her tour with the original company which is to play only a few of the larger cities.

CLARK.—Marguerite Clark is to appear with DeWolf Hopper again, taking the role of Elvira in The Pied Piper. Later in the season Miss Clark will appear as an individual star in The Prince and the Pauper, a musical version to be produced by the Shuberts.

NETHERSOLE.—Olga Nethersole will arrive from England early in December for her annual American tour, appearing this season in a new play by an American author whose identity has not yet been disclosed. Owing to the absence of her brother Louis in Australia, Miss Nethersole has engaged William A. Page as the business manager of her American tour.

GOODWIN.—Nat Goodwin's season in Cameo Kirby was inaugurated last night (Monday) at the Great Southern Theatre, Columbus, O.

## THE E. G. GILMORE ESTATE.

Suppositions in theatrical circles as to what effect the death of the late E. G. Gilmore would have on the future policy of the Academy of Music were settled when it was learned that Mr. Gilmore's will provides for the continuance of the Academy as an independent theatre, to be managed by the executor. Had the one-half interest in the property that Mr. Gilmore owned been offered for sale there is little doubt that there would have been some lively competition for its possession.

The late manager carefully provided that no outsiders should know the exact extent of his large personal estate. The beneficiaries will know the extent of his or her portion, but out of consideration for Mr. Gilmore's wishes will take no one into their confidence. Mr. Gilmore is believed to have placed his stocks, bonds and other personal property in the hands of a trustee, who was to deliver it to the several beneficiaries on his death and in this manner he made certain that his beneficiaries should not become matters of public record with the admission to probate of his will.

On excellent authority it is said that the chief beneficiaries and practically the sole recipients of the bequests will be found among Mr. Gilmore's widow, his two brothers and his sister.

## THE NEWLYWEDS NEAR COMPLETION.

Rehearsals of The Newlyweds and Their Baby, a new musical comedy founded on George M. Cohan's cartoons of the same name, have been going on rapidly during the past fortnight at the Murray Hill Lyceum, and the place will have its first performance at the Lyceum Theatre, Rochester, N. Y., on Dec. 7. The book is by Aaron Hoffman and Paul West, and the music by John W. Bratton. Nat Dwyer and A. Seymour Brown. The cast is as follows: Mrs. Newlywed, Ruby Ray; Mr. Newlywed, William Clifton; Nanoleon Newlywed, James E. Ryan; Tom Travers, James Sullivan; Doctor Brown, Thomas Hudson; Gwendolyn, Flavin Aracore; Adolph Nichol, George P. Murray; August Nichol, Thomas Burroughs; Della Jolly, Betty V. Nichols; A. Buzz, Alfred Brady; Dora, Louise Fulton; Clara, Mrs. Fulton; Susan, William Garman; Henry, J. O'Donnell. The company will number thirty people.

## THE FUNERAL OF SARDOU.

Impressive Ceremonies Mark the Last Tribute to the Great Dramatist.

The funeral of Victorien Sardou, the French author and dramatist, who died Nov. 8, occurred in Paris, Nov. 11, and although simple, after the wishes of the dead playwright, was an impressive tribute to the place he holds in the hearts of the French people. It was Sardou's wish that he be buried without pomp, otherwise he would have been accorded a state funeral.

At the Church of St. Francis de Sales, where the religious service was held, Minister of Public Institutions Doumergue, on behalf of the Government; Count Louis Vandal, for the French Academy, and Paul Hervieu, on behalf of the Society of Dramatic Authors, delivered eulogies of the dead dramatist before his most intimate friends, and a number of members of the academy. Those present included the most distinguished French men in the fields of art, literature, politics and science, and the most important personages of the Paris stage. Thousands of people, after the ceremony, followed the cortege to Marly, where the interment took place. On the night of Nov. 11 the Comedie Francaise and the other playhouses where Sardou's plays are usually produced, remained closed.

The family of M. Sardou have been in receipt of countless telegrams and messages of condolence from all parts of the world. Personal messages were received from King Edward and Queen Amelie, mother of King Manuel of Portugal, while practically every dramatic and theatrical organization in Europe paid tribute to the late author.

Madame Sarah Bernhardt, from Cairo, Egypt, sent the following telegram: "France loses one of its glories, half Paris a friend, all the unhappy a protector, and we artists our beloved master, Victorien Sardou."

## DEATH OF GEORGE PATTERSON.

George Patterson, for the past twenty years proprietor of the well-known theatrical printing firm of Richardson and Foss, died at his residence, 227 Prospect Avenue, Mount Vernon, Nov. 7, after an illness of eight weeks. Mr. Patterson, who was 61 years of age at the time of his death, had a large acquaintance among managers and producers, and news of his death was received with general expressions of regret. He knew the printing business thoroughly, from the bottom to the top, having entered the employ of the Brooklyn Eagle when little more than a boy. Later, while in the employ of the Herald Job Print, he left that concern with Messrs. Richardson and Foss, when those gentlemen launched an independent business of their own. Mr. Patterson's connection with Richardson and Foss has been of thirty-five years' duration. On the death of Mr. Richardson Mr. Patterson was for some years superintendent under the proprietorship of Mr. Foss. In about 1888 he became proprietor. Mr. Patterson is survived by a widow, one brother and two sisters. Funeral services were held at the Sacred Heart Church, Mount Vernon, last Tuesday morning and were attended by many of Mr. Patterson's friends and business associates. The interment was in Greenwood.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, unverified or irrelevant queries. No private address furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed to care of The Mirror will be forwarded if possible.]

M. BAXTER, Frankfurt, In.: Laura Burt's co-star during the last few seasons has been her husband, Henry Stanford. Charles B. Stanford's leading man is Marie Drothna.

RAYMOND BROWN, New York: The first dramatic stock company to be known as the Castle Square Theatre Stock company, in Boston, numbered among its members J. H. Gilmore, the late Tony Cummings, William Humphrey, the late Horace Lewis, Charles Mackay, Lillian Lawrence, Nina Morris, and Mary Sanders. Mr. Cummings was director; J. H. Pitman, stage-manager, and John Geary, assistant stage-manager.

## CURRENT AMUSEMENTS.

Week ending November 21.

- ACADEMY OF MUSIC—Montgomery and Stone in The Red Mill—11th times, plus 2d week—18 to 25 times.
- ALHAMBRA—Vanderbilt.
- AMERICAN—Vanderbilt.
- ASTOR—William Rogers in The Man from Home—14th week—101 to 114 times.
- BELASCO—George Arliss in The Devil—14th week—102 to 109 times.
- BIJOU—A Gentleman from Mississippi—8th week—57 to 64 times.
- BLANCKE—Vanderbilt.
- BROADWAY—Grace Van Strudford in The Golden Butterfly—6th week—42 to 49 times.
- CASINO—Louise Gunning in Marcelle—8th week—53 to 60 times.
- CIRCLE—Louis Mann in The Man Who Stood Still—6th week—35 to 42 times.
- COLONIAL—Vanderbilt.
- CRITERION—William Gillette in Samson—3th week—49 to 56 times.
- DAILY—William Faversham in The World and His Wife—3d week—17 to 24 times.
- EMPIRE—John Drew in Jack Straw—10th week—73 to 80 times.
- GAITEY—The Travelling Salesman—20 times, plus 11th week—82 to 89 times.
- GARDEN—Closed Nov. 14.
- GARRICK—Joseph Coyne and Alexandra Carlisle in The Million—12th week—80 to 87 times; May Irvin in Mrs. Peckham's Carouse—8th week—50 to 57 times.
- GERMAN (Irving Place)—My Leopold—1 time; The Parson of Kirchfeld—1 time; Grunstedtluft—2d time; Panna—4 times.
- GERMAN (69th Street)—Das Grosse Geheimnis—10th time; Mrs. Fugl-Ko in The Vampire Cat; Die Hochzeit von Valentin—2 times.
- GRAND OPERA HOUSE—Henry Miller in The Great Divorce—33d times, plus 8 times.
- GRAND STREET—Jack Sheppard, The Bandit King—10 times.
- HACKETT—Commanding Nov. 17, Mrs. Fiske, in Salvation Nell.
- HERALD SQUARE—Three Twins—23d week—172 to 179 times.
- HIPPODROME—Sporting Days and Battle in the Field—11th week.
- HUDSON—Ethel Barrymore in Lady Frederick—2d week—9 to 16 times.
- HURTIG AND BRAMON'S MUSIC HALL—Night.
- KALISH—Yiddish Drama.
- KEITH & PROCTOR'S FIFTH AVENUE—Vanderbilt.
- KEITH & PROCTOR'S 125TH STREET—Vanderbilt.
- KNICKERBOCKER—The Girls of Gottenburg—12th week—75 to 82 times.
- LIBERTY—Via Wireline—3d week—18 to 25 times.
- LONDON—Merry Burlesquers.
- LYCEUM—Billie Burke in Love Watches—13th week—84 to 91 times.
- LYRIC—Lulu Glaser in Mlle. Mischief—8th week—82 to 89 times.
- MAJESTIC—Blue Grass—3d week—9 to 16 times.
- MANHATTAN OPERA HOUSE—Grand Opera—2d week.
- METROPOLIS—Wanted by the Police—9 times.
- METROPOLITAN OPERA HOUSE—Grand Opera—1st week.
- MINER'S BOWERY—Broadway Gaiety Club.
- MINER'S EIGHTH AVENUE—The Ducklings Burlesquers.
- MURRAY HILL—Bentley Burlesquers.
- NEW AMSTERDAM—Little Nemo—23d week—23 to 30 times.
- NEW YORK—The American Idol—7th week—50 to 57 times.
- OLYMPIA—Broadway Girls Burlesquers.
- SAVOY—The Servant in the House—130 times, plus 5th week—34 to 41 times.
- STUYVESANT—Blanche Bates in The Fighting Hope—9th week—64 to 71 times.
- THIRD AVENUE—The Card King of the Coast—25 times, plus 10 times.
- VICTORIA—Vanderbilt.
- WALLACK'S—Marie Odell in The Boys and Betty—2d week—18 to 25 times.
- WEBSTER—Paid in Full—130 times, plus 14th week—107 to 114 times.
- WEST END—Joe Weber's Travesty in The Merry Widow—135 times, plus 8 times; The Devil—3 times.
- YORKVILLE—Bessie Black in The Kipper Sonata—4th week, plus 9 times.

# THE USHER



The general trend of editorial estimates of Sardou in the press is interesting. "His powers brought him such audiences in all lands and such pecuniary rewards as no man has had before in his field," says the Philadelphia Press. "He will be a perpetual teacher of the playwright in plot, situation and catastrophe. To the greater history of the stage he added nothing."

"People who clamor persistently for 'nature' on the stage, who revel in the pseudo-philosophical dialogues called drama by the new set of Parisian playwrights, who fairly worship Ibsen, Strindberg, Sudermann, Hauptmann and Maeterlinck, call Sardou a charlatan and cast him aside," says the New York Times. "But what play of the iconoclasts we have just named is really more lifelike than Nos Intimes, more heroic than Patrie, more refreshingly humorous than Divorçons?"

"The Sardou drama is in no sense literature," says the World. "It is doubtful if a solitary passage remains in popular memory, a single epigram. He was a playwright in whom the acting possibilities of the play and the demands of stage management were always uppermost. He was in a sense the Dumas of the French stage, adapting to dramatic needs the skill in portraying human action and human motive on a historical background which distinguishes the great master of romantic fiction and showing a parallel gift in the creation of situations of intense interest."

"The critic who is not dazzled by form alone will probably find nothing in Sardou's masterpieces that can stand the acid test of universal analysis to which Ibsen's greatest plays present an ungnawed front," says the Washington Post. "Sardou's genius was rather for the men of his own craft than for the thinkers of the world outside of it."

"Even considered as a dramatist of low rank," says the Providence Tribune, "he is open to much criticism, but there can be no denial of his theatrical instinct or his knowledge of stage effects. There was little wit in his dialogue. He had no deep understanding of human nature. He was not a keen observer of life and manners. He had no gift of satire, vitriolic or good natured. His literary style was neither varied nor strong. But in the face of his remarkable skill in attracting and holding attention by his ingenious management of intrigue, there was little use in depreciating his merits."

"It is a pity," says the Baltimore Sun, "that a man of such remarkable technical proficiency turned his talents to no better purpose. He might have gone down into history side by side with Calderon, Goldoni, Ibsen and the younger Dumas."

"For his deftness in giving the public that in which it was interested he reaped large material rewards, and deservedly," says the Chicago Inter-Ocean. "His work has no life outside the theatre, because of its deficiency in universal ideas. But in the history of the theatre his will always be a great name."

And thus they go. The most biting survey of Sardou's defects, however, with hardly a concession of his merits, appeared in an editorial in the New York Sun, which is here epitomized:

Sardou has been called the "incarnation of the theatre," but that is not very kind to the theatre. If one takes into account not merely the number of his pieces but the variety of genres he successfully essayed, he was more fertile than any dramatist yet seen; he was by far the most abundant theatrical money getter of all ages, and few writers have hitherto better illustrated the truism that those who write only for to-day will be forgotten to-morrow. He was a journalist of the stage, one may say a yellow Theatrical Journalist. Sensitive to every wind that blew from the box office, he was a weathercock among authors and performed the complete "gym" of fruitful possibilities. There was no stage form which he did not touch, and none which he really adorned. Invariably successful, he never succeeded for longer than an hour. A warning rather than an example from the point of view of pure art, he was the kind of warning many prefer to examples of the highest sort. Yet he had in the end an extremely healthful influence on the contemporary stage: his mastery of theatrical tricks was so complete and beyond rivalry that he brought stage tricks into contempt. Lavedan, Donnay, Capus, the practitioners of the recent plotless, lifeless meander of drama, were the offspring of a Sardou thrice denied. This may sound like malice, uncharitableness and "benefits forgot." Sardou has entertained the theatrical audience of two continents as no other single writer has ever entertained it. But his very foreign successes condemn him as a French genius, though not as a predatory capitalist. The hour of the International playwright has struck, and Sardou heard the summons and obeyed it. It yielded him a castle at Marly, but not one leaf of the immortal bay. His name is inevitably linked with that of the genius of Sarah Bernhardt—as the chief opportunity of Sarah's degradation. Sardou was not an incarnation of the theatre, truly so called, but of the theatrical poster.

And yet it is safe to venture the belief that even the writer who penned the foregoing—his confession is carried in the sentence related to "benefits forgot"—himself has sat tense and enthralled under the cunning theatricalism of Sardou.

San Francisco is felicitating itself on the discovery of another "great soprano." Some years ago, Ashton Stevens, then critic of the San Francisco Examiner, announced to the local world—as well as to outsiders who might peruse his words—that a great singer might be heard at the Tivoli in that city. That great singer was Tetrazzini, and Mr. Stevens' judgment was amply justified.

Mr. Stevens is now a New York critic, yet San Francisco writers on musical subjects are following his lead in discovery and announcement. They say that Blanche Arrol, a Belgian singer, now in that city, is the

greatest coloratura singer since Patti, and she is creating a furore.

But perhaps Oscar Hammerstein, or his competitive manager of the Metropolitan, has already heard of Arrol.

Henry Blossom and his bride (see Seeley) were in Syracuse on Nov. 10, and sat at dinner with George Ade and Charles Dillingham. It is said.

The question of Mr. Ade's rumored engagement to a popular young actress was broached, it is reported, and happily discussed by Mr. Ade's companions, he remaining characteristically silent.

"There are so many women engaged to George," remarked Mr. Blossom, "that I am thinking of forming a Ladies' Ade Society."

## ACTOR'S CHURCH ALLIANCE NEWS.

Local and National Headquarters, 530 Seventh Avenue, New York.

A very interesting service was held by the New York Chapter last Sunday evening at Manor Chapel, West Twenty-sixth Street, the preacher being one of the Alliance chaplains, Rev. James Palmer. The usual monthly reception will be held in the Parish House, 330 West Twenty-sixth Street, this Thursday afternoon from three to five o'clock. Members and friends cordially invited.

The Ways and Means Committee of the New York Chapter will give a euchre on Monday evening, Nov. 30, at the Waldorf-Astoria. Tickets may be obtained from the committee or at headquarters. It is hoped that all the members will make a special effort to attend this euchre, thereby helping the chapter to accomplish the many things it wishes to do this winter.

## AT THE TWO OPERA HOUSES.

The season at the Manhattan Opera House opened on Nov. 9 with Tosca as the first opera. Labia made her New York debut in the title role. On Wednesday evening, Thais, with Mary Garden, was given. Saint-Saëns' Samson et Delila was the offering Friday night. On Saturday afternoon Tosca was repeated, with The Barber of Seville for Saturday night, with Tetrazzini as Rosina.

This week's repertoire at the Manhattan is as follows: Monday, The Barber of Seville; Wednesday, Lucia; Friday, The Huguenots; Saturday matinee, Samson et Delila; Saturday night, Thais.

The Metropolitan company opened its season last Saturday night with a performance of Faust at the Brooklyn Academy of Music. The regular season at the Opera House began last night with Aida as the bill. Die Walkure is announced for Wednesday, Madam Butterfly for Thursday, Traviata for Friday, Tosca for Saturday afternoon and La Boheme for Saturday night.

## MABEL TALIAFERRO ILL IN BALTIMORE.

Mabel Taliaferro was compelled to undergo an immediate operation for appendicitis at the Maryland University Hospital, Baltimore, last Sunday. Symptoms of the disease were manifested about a month ago, and Miss Taliaferro took a short rest. Her physicians believed then that an operation could be avoided. She was attacked again last Saturday and collapsed at the conclusion of the evening performance of Polly of the Circus. She was taken to the hospital, where an immediate operation was found to be necessary.

Edith Taliaferro will be transferred to the first company of Polly of the Circus until her sister recovers. Edith's place will be taken by Mabel Kip.

Late yesterday afternoon a report from Baltimore indicated that the operation was entirely successful, and that Miss Taliaferro would recover rapidly. Her husband, Frederick Thompson, will remain with her for several days.

## MORE TROUBLE FOR THE PIRATES.

Spurred to action by the numerous piratical productions of their valuable property, Paid in Full, Wagenhals and Kemper are to wage war against the dishonest producers committing the thefts. They are going beyond this, even, it is said, and punish the theatre managers who permit such pirated versions to appear in their houses. In disguised form, Paid in Full has been plentifully produced throughout Canada, under diverse titles. In Kansas a particularly bold manager has brazenly announced "the great New York success, Paid in Full." Repertoire companies have included the pirated play in their bills in Louisiana, Mississippi and Iowa. Wagenhals and Kemper have put their lawyer on the scent and intend to stoutly defend their property.

## A POE PLAY IN PREPARATION.

Henry Ludlowe, who appeared at the Bijou last season in Richard III and The Merchant of Venice, will soon produce a play on the life of Edgar Allan Poe. The title will be The Raven, and the play is the work of George C. Hazelton, author of Mistress Nell and other plays. Rehearsals of The Raven began yesterday. The company engaged by Hazelton and Ludlowe to support Mr. Ludlowe includes Gustavus Levick, William Byrle, Philip Maitland, Frederick Hardy, Royal Byron, Frederick Nicholls, Sol Alken, Julia Stein, Helen Beraford, Julia Alken, Violet Houk, and Julia Ashton.

## STAPLETON WINS ROYALTY CASE.

John Stapleton, a former Chicago newspaper man, was awarded a verdict of \$8,000 last Wednesday by a jury before Justice Gerard in the Supreme Court in his suit against Mrs. Joseph Hunt, wife of the well-known architect, who was the widow and executor of the estate of Kirk La Shelle. Stapleton asserted that he collaborated with Kirk La Shelle in writing Checkers and The Virginian. He also claimed he had a verbal contract with La Shelle whereby he was to receive a salary of \$100 a week and 5 per cent. of the royalties. The case has been pending for some time.

## CHANGES IN SHUBERT HOUSES.

There will be several shifts in the Shubert theatres soon. Girls will fill the week of Nov. 23 at the West End, instead of Nance O'Neil; Louise Gunning in Marcelle will leave the Casino on Nov. 25, to be replaced by Lela Glaser in Mlle. Michka; Mlle. Michka's place at the Lyric will be taken by The Blue Moon, on Nov. 30. On Dec. 25 Eddie Foy in Mr. Hamlet of Broadway will come to the Casino, Miss Glaser going to the Grand Opera House for Christmas week and then to the West End and on tour. Marcelle goes to Philadelphia from New York.

## ACTRESS DEPARTS WITH FUNDS.

Florence Stanley, leading woman in Her One Great Sin, is said to have left her company at Salt Lake City on Nov. 6, taking with her the receipts and funds resulting from a tour of Utah. Members of the company, claiming salaries unpaid, had her intercepted at Green River, Utah, on the way to Denver. She was obliged to deposit with the sheriff sufficient money to meet the salary claims before she was permitted to leave the State.

## CHARLES MILLER IMPROVING.

Reports from Miss Alston's private hospital, where Charles J. K. Miller has been lying ill since his removal from the Lambs Club, are now of a very encouraging nature, and the well-known manager is said to be on the rapid road to recovery. The attack of hemorrhage, which at one time seriously threatened Mr. Miller's life, has ceased.

## NEWS FROM CHICAGO.

THEATRES CONTINUE TO DO GOOD BUSINESS WITH IMPORTANT ATTRACTIONS.

Mantell in Louis XI.—Nazimova in Countess Coquette—New Music Hall Opened—Garden Ready to Open—Mildred Holland's Season—Approaching Attractions.

(Special to The Mirror.)

CHICAGO, Nov. 16.—Robert Mantell, now in the second of his three weeks at the Grand Opera House, opened his engagement with Louis XI, and maintained his reputation as a legitimate actor, especially in the death scene, which the press unanimously recorded as a brilliant achievement. There is no lack of interest in the rest of his characterization, and much of it is beyond the reach of ordinary talent. The audience was enthusiastic and there were numerous curtain calls after each act. Maria Beck, Russell, was conspicuous in the rather small part of Maria, playing it nicely and looking handsome. Fritz Leibern did Nemours with strength, dignity and a romantic manner which made the part second in interest only to the King. Franklin Bendtsen, the diamond medal student of the dramatic department of the Chicago Musical College a few days ago, showed marked advance over last season in his Dauphin. The part fitted him, and he played it with evidence of talent and careful study. George Stillwell's Tristan was good. Mr. Mantell will play Lago Thursday night of this week, Richelleu Friday, Hamlet Saturday matinee, and King Lear Saturday night. Next week: Monday, Macbeth; Tuesday, Hamlet; Wednesday matinee, The Lady of Lyons; Wednesday night, The Merchant of Venice; Thursday, Richelleu; Thanksgiving matinee (selected by popular vote); Friday, Othello; Saturday matinee, King Lear; Saturday night, Richard III.

Madame Nazimova was at her best in The Countess Coquette and as a result this bill, notwithstanding its "Tempt me" and one or two other incidents, was one of the best of the engagement. Throughout this play Madame Nazimova acted like a mistress of her art. Her Nina has naturalness, finesse, completeness. Not the least important line or word is slightest, and thus appears the artist. The admiration of the large audience Wednesday night was manifest, and press opinion was in her favor. Dodson Mitchell, not designed for romantic parts, made the lover strong enough to be respected. Brandon Tynan acquitted himself in the second act, visualizing and acting the husband nicely. Alice Seymour was a pretty Bianca, which she seemed to play rather timidly. Robert Coleman was good as the footman, and Cyril Young as Gulespeil.

Manager Thomas Noonan will open the Garden Theatre and thus show Chicago something different in the way of playhouses, Saturday night, Nov. 21. The opening bill, The Winning Miss, by Frederick Peters and Harold Atteridge, has been tried out in two cities near St. Peter, the composer, will lead the orchestra the opening night. One of the chorus numbers de luxe will have novel electric effects and the young women will be dressed as fireflies. The house will not be big enough the first night, Mr. Noonan having a legion of friends gained during his long service as treasurer of the Illinois, who will be present to start his first managerial venture with a bang.

General Manager John J. Murdock, of the Western Vaudeville Association, reopened the Olympic last Monday at the Olympic Music Hall, a la London music hall. A strikingly handsome corridor and auditorium were revealed, and a display of flowers, sent by many friends in and out of the profession to Mr. Murdock, made the corridors overflow the national flower show. The colors of the new decorations are chiefly rose pink and light gray. Manager Murdock and Charles E. Kohl gave the new enterprise close attention during the week, and the public did also, the fourteen performances drawing fourteen big houses. The announced opening bill was changed by the substitution of Bowers, Walters and Cooke for Charles and Fannie Van on account of the death of Mr. Van's sister; and the Stage Struck Kids in place of the Misses Kirksmith, who are at the Haymarket this week. Clark Martinetti and Joe Sylvester were a hit, also Hymen Meyer and the Eight English Palace Girls. Dick Crolius played the popular racetrack sketch, Shorty, assisted by Clayton Markins, Effie Gillette, Alice Warwick, Charles McBride, and Mlle. De Dio's terpsichorean dream was a glittering ornament on a remarkable bill. Eddie Harvey and boys sang a number of popular songs successfully.

The Melting Pot, with Walker Whiteside, was back at the Grand yesterday. Mr. Mantell not playing Sunday, and will be the bill next Sunday also.

The Stewart Opera company in The Geisha made a one-night of Chicago at the Chicago Opera House yesterday between the Raymond Hitchcock and the Algea engagements.

Bertha Kalich follows Robert Mantell at the Grand in her new play, Cora, which has been drawing large audiences in St. Louis.

Elsie Janis in The Fair Co-ed will succeed Fritz Scheff at the Studebaker on Nov. 23. Ted V. Leary is in the city in advance.

Manager B. C. Whitney of the Whitney is recovering at his home in Detroit from the serious crash he received while riding in an automobile in Indiana. Samuel Gerson, who was business manager of the same theatre and went to a hospital for an operation, is still confined to his home.

It is reported here that the tour of Raymond Hitchcock and The Merry-Go-Round will end this week at Grand Rapids, Mich., and that Mr. Hitchcock and Miss Palmer, of his company, will go into vaudeville.

Manager William Newkirk had an exceptionally good bill at the Haymarket last week. Harry Richards' neat little musical comedy act was a hit and the Misses Kirksmith, three very young and prepossessing musicians, played skillfully on violins and flute.

Mildred Holland opened her special stock season at the Columbus last week with The Power Behind the Throne, adapted from Schiller's Kabale und Liebe. It was a big improvement over the attractions that have been offered much of the time at this theatre lately. A steady increase in attendance during the week indicated a substantial appreciation of this and future productions by Miss Holland. She has a good company and puts on her plays in a remarkably complete manner, with unusually elaborate scenery. The first and third acts of The Power Behind the Throne offer good opportunities, and in these Miss Holland evinced her talent, especially in the stronger scenes. Her leading man, Richard Gordon, played Ronald well, with the advantage of a good appearance. W. H. Fenderson did the heavy, Keller, exceptionally well. Teresa Dale as the Duchess was a typical heavy. The company includes George Warrington, Anna Barton, Phyllis Lorraine, Alexander Gaden Del La Barre, Rachel Crown. This week, Frou-Frou, with Divorçons and East Lynne underlined.

vaudeville. Miss Rankin and Mr. Davenport seemed more like strangers here than in Boston, but they soon were on excellent terms with the big audience. The dancing of Miss Mosby, who arranged the dances, was most graceful and could easily become a feature of this clever little production. John C. Hickey, talking and acting like a twin brother of Charles E. Evans, was capital as Gaspard.

Florenz Ziegfeld's The Follies of 1908 will be at the Illinois beginning next Sunday, with matinees Wednesdays, Saturdays and a special matinee Thanksgiving. Bickel and Watson are in the cast, also Nora Bayes, Jack Norworth, Arthur Deacon, May Boley, Annabel Whitford, and Mlle. Dazie.

Andrew Mack will be at the Auditorium beginning on Nov. 29 in Sergeant Devil McCare. Ward and Vokes, reunited in one of the hits of their careers, The Promoters, are the Thanksgiving bill at the Great Northern.

Panhandle Pete secured a good deal of change on Halsted Street last week at the Bijou. Clark Ross was exceedingly popular in the title role.

Hal Reid's conventional melodrama, From Broadway to the Bowery, seemed to satisfy the crowds at the Alhambra last week thoroughly. Chuck Connors bore his honors modestly as the Mayor of Chinatown. The big cast includes a remarkable collection of sailors, bartenders, bays, Salvation Army girls, Slippery Anne, café piano players, misers, Chinamen, opium smokers and other victims of fate. When the hero broke down a door to rescue the heroine in a den she was to do a scream, but some women in the audience saved her the trouble or did it so much better she could not be heard.

Rodney Ranous, the leading man at the People's this season, who attracted especial attention in The Love Route, gave further evidence of his ability last week in Brown of Harvard. The unusual opportunities for Brown in the first and second acts were fully developed by Mr. Ranous, and his singing was a hit. He is sincere, sympathetic and thorough, and has the advantage of a good figure and appearance. Marie Nelson has seldom appeared to better advantage than in Evelyn. Jo Tinker, of the Cubs' baseball team, after an attack of stage fright did the coach well, and with him and the play the theatre was filled to its utmost capacity at all performances. People were turned away at most performances.

The bills this week: Grand Opera House, Robert Mantell; Illinois, Madame Adams; Studebaker, Fritz Scheff; Colonial, George Cohan; Garrick, David Warfield; Powers, Edgar Selwyn in Pierre of the Plains; Chicago Opera House, Algeria; McVicker's, Way Down East; Auditorium, Richard Carle; International, Carmen; Great Northern, The Governor and the Boss, with W. H. Turner; Bush Temple, The Merchant of Venice; All on Account of Miss; People's, La Belle Marie; Marlowe, Brown of Harvard; Bijou, The End of the Trail; Academy, From Broadway to the Bowery; Alhambra, The Millionaire and the Policeman's Wife; Criterion, Tony the Boot-black; Columbus, Mildred Holland in Frou Frou.

The Gibson Girls head the Haymarket bill this week.

A pugilistic sketch, At the Sound of the Gong, with Tom Wilson, heads the bill at the Olympic Music Hall this week. The Melnotch Twins, Clay Smith and Leon Rague are on the bill.

OTIS COLEBURN.

## DINNER TO OPERA LEADERS.

A dinner in honor of the new director of the Metropolitan Opera House, Signor Giulio Gatti-Casazza, and of Signor Arturo Toscanini, the new Italian conductor, will be given at the Hotel St. Regis on Sunday evening, Nov. 22. The committee in charge, of which Walter Duerksen is chairman, consists of the following: Rudolph Schirmer, Thomas Hastings, Henry Seligman, Cosme Conti, Pietro Floridia, John Drew, Howard G. Cushing, Lloyd Warren, and W. A. Delone. There will be about a hundred invited guests, among whom will be all the principal artists from the Metropolitan and Manhattan opera companies, the leading musical conductors of New York, Mayor McCellan, the president of the Metropolitan Museum, of the Museum of Natural History, of the Academy of Design, of Columbia University, the Chancellor of the University of New York, the presidents of the Symphony Society of New York, of the Oratorio Society, the Philharmonic, etc., the directors of the Manhattan and Metropolitan opera companies, and other gentlemen distinguished in the social, artistic and literary life of New York.

## JOHN E. KELLER TO PLAY THE VAMPIRE.

John E. Keller has been engaged by the Shuberts to play the title-role of The Vampire, the new metaphysical drama by Edgar Allan Woolf and George Sylvester Viereck. The other men in the company will be Jeffrey Bush, John Wesley, and Warner Oland. Mr. Keller leaves a recent brief venture into the musical comedy in The Boys and Betty, to accept the title-role in The Vampire. Mr. Keller will be featured in the production. The Vampire will open on tour on or about Dec. 5.

## VIOLET MAC MILLAN ILL.

Violet MacMillan, who has been playing the Girl in The Time, the Place and the Girl, was taken to Grace Hospital, Detroit, on Nov. 3, where she underwent an operation for appendicitis. An accident on the stage a few days before brought about complications that made the operation especially dangerous. Her physicians hope for her ultimate recovery.

## MADISON SQUARE GARDEN FOR SALE.

A number of prominent business men are discussing a plan to take over Madison Square Garden to save the big show place from being torn down. The building is for sale, and there is a prospect of the site being subdivided if a purchaser cannot be found for the entire structure. The property is valued at about \$3,500,000.

## FANNY WARD COMING HOME.

Fanny Ward ended her season in London last Saturday night and will come to America to present Jerome K. Jerome's new comedy, Fanny and the Servant Problem, in which she has been appearing successfully at the Aldwych Theatre. She will open here on Jan. 4.

## SIDEWALK SPECULATION.

It is expected that the Aldermanic Committee on Laws and Regulations will present a report to the full board this (Tuesday) evening bearing on the theatre ticket sidewalk speculation controversy. William J. Redmond is chairman of the committee.

## CIRCLE SITE NOT FOR DILLINGHAM.

Charles Dillingham has denied the report that he is to build a theatre on the Durand Ridding Academy property at Columbus Circle. He is, however, planning to build a theatre on the west side of Broadway, between Forty-seventh and Forty-eighth streets.

## WILLIAM FARREN'S ESTATE.

The will of William Farren, Sr., the English actor who died recently in London, has been admitted to probate. His estate totaled £8,514, of which his daughter, Florence Helen Farren, is sole executrix.

## DELLA CLARK'S NEW PLAY.

In THE MIRROR of Nov. 7 mention was made of a new play by Della Clark, soon to be produced and the title was inadvertently stated to be The White Slave. The correct title is The White Squaw.

## BUCKSTONE TO BE STARRED.

Rowland Buckstone, who has been playing low comedy roles with P. H. Southern for many seasons, is to be starred soon by Mr. Southern, probably in a play written about Dickens' "Pickwick Papers."







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## HOPE LATHAM

Letters care MIRROR.

### SAN FRANCISCO.

The Clansman—The Alcazar Company—Kolb and Dill—Vaudeville.

The Clansman held the boards two weeks 1-14 at the Van Ness and attracted good crowds. Franklin Ritchie, Eugene Hixson, Maudie Durand, and Charles J. Wilson scored. Others were Ruth Hart, Claire Merriman, Barry Maxwell, George De Vere, and Mortimer Ritchie. Next, Rose Stahl in The Chorus Lady.

William Knough closed a successful week 8 at the American in Little Johnny Jones. Next, Land of Nod.

The new Alcazar Stock co. presented a very charming comedy, The Road to Yesterday, to full houses all week ending 8. Bertram Lyell and Evelyn Vaughn played the leads. Next week, Caught in the Rain.

Robert Warwick and Willette Kershaw end their season at the Valencia 14. Last week they presented A Navajo's Love to good houses. Sedley Brown, the stage-manager of the Valencia, is the author, and the piece was finely staged. Next, Glittering Gloria.

Beginning 15, Arthur Cunningham and his co. in a repertory.

At the Princess Kolb and Dill continue their success.

The Orpheum presented to usual crowded houses George Primrose and his dancing boys, the Four Nations, Slivers in travesty, Kelsey and co. in Uncle Philness. Newcomers for week 8-14 are Millman Trio, Henry Horton and Louise Hardenburgh in Uncle Lem's Dilemma, May and Flora Hengler, vocalists, and Mr. and Mrs. Allison in a dialect musical sketch founded on What Happened to Jones.

CAMERON A. KING, JR.

### BUFFALO.

Francis Wilson Returns—Stock Items—Opera—A Successful Concert—Vaudeville.

Francis Wilson returned to the Star 9 for a three-day engagement in Charles Marlowe's farce, When Knights Were Bold, was a big success.

Gramark, as dramatized by Grace Hayward from George Barr McCutcheon's novel, was the attraction of the Lyric week 8. Atkins Lawrence, well and favorably known here, appears as Baron Dangloss, and scored an undoubted success. Mr. Atkins was tendered an ovation on the opening night.

Others in the co. are: George D. Baker, Milton Nobles, Jr., Viola Portesque, Lena Arland, Selmar Romaine, Harry Kennedy, and Grace Campbell.

The Opera co. at the Tuck week 9 sang Lohengrin. Next week will be the last devoted to grand opera, giving away to the Aborn Comic Opera co. for an engagement of eight weeks, opening with Robin Hood.

The Opeum Singers of 'Prison was at the Academy week 8. House crowded all week.

The greatest musical event in the history of this city was the appearance in this city 9 of the Sheffield Choir of England, under the direction of Dr. Coward. This was the only concert given in the United States by this choir, who have just completed a successful tour of Canada, and will sail for home from Montreal 20. Much credit is due Louis W. Gay, the local manager, for his efforts in bringing this society to our city. The Convention Hall was crowded and many were turned away.

Shaw's week 9 had: The Bathing Girls, Robert Henry Dodge and co., the Ellis-Nowlin Troupe, Franco Piper, Stanley and Russell, Helena Fredericks, Quinn and Mitchell, Wills and Hansen, and Klondike.

The second, headed by Bob Van Outen and the Moran Sisters, certainly made good at the Garden week 8, and did a very nice business on the week.

The best burlesque co. seen here in some time was the William R. Watson co. at the Lafayette week 8. The house was packed at every performance. Mr. Watson was as funny as ever, and his co. is Al, including Billy Spencer, the well-known Irish comedian.

Lawrence Barrett Corday was here 10.

F. T. O'CONNOR.

### MILWAUKEE.

The Witching Hour—Babes in Toyland—Sky Farm—German Plays—Vaudeville.

The Witching Hour opened a week's engagement at the Davidson Nov. 8, to good business. The leading parts are well played by Howard Gould, Charles Malles and Eleanor Barry. The Merry-Go-Round week 15.

Babes in Toyland, completely renovated, opened the week at the Alhambra 8, to large house. Eddie Redway and Mary Carrington have the leading parts. A Stralberg Cinderella week 15.

The production of Sky Farm at the Shubert by the English Stock co. was a very enjoyable one, and the play opened week 9 to large house. Robert O'Connor, Francis Neilson, Fanny Hart, Jack Standing and Mr. O'Connor played in the leading parts. Good comedy work is done by George Henry Trader, Edward Poland and Herbert Yost. The Little Gray Lady week 15.

Das Grusse Haus opened a short engagement at the Pabst 8, and was well played by the German Stock co. Schiller's Wallenstein Lager and Die Piccolomini. The performance is given in commemoration of the poet's birthday 11.

The first of Burton Holmes' Travelogues will be given at the Pabst Theatre 17.

Johnnie Hoey, in The Boy Detective, opened a week's engagement at the Bijou 8, to crowded houses. A Girl's Best Friend week 15.

The Arline Musical Club gave its first concert of the season at the Hippodrome 10. The large hall was packed, and an enthusiastic greeting was tendered Madame Lillian Nordica, Emma Showers and Frederick Hastings.

Madame Johanna Gadski sang at the Hippodrome 12. Madame Gadski was secured after a great deal of trouble, to fill the vacancy caused by the sickness of Madame Calve. The seat sale for the concert is large.

The concert is given under the auspices of the Wisconsin State Teachers' Association.

At the Majestic week 9 were The Gibson Girls, Katie Barry, Lulu Benson Trio, Dixie Bernadette, Matthews and Reese, Armstrong and Verne, Alva York, Edwin Campbell co., and the Klondike.

The bill at the Crystal was: Morgan McGarry and Gloria, Rialto Comedy Four, Rose and Severance, Coyne and Finlin, Ada James and the Crystalgraph.

Irwin's Big Show opened 8, and entertained large houses at the Gayety.

Sam Rice and The Merry Maidens are holding forth at the New Star, and good business is the result.

Each concert matinee 8 in West Side Turn Hall was greatly appreciated by a large audience.

A. L. ROBINSON.

### ST. PAUL.

The Lion and the Mouse—Florence Robert's New Play—Winz, Women and Song—Vaudeville.

The Lion and the Mouse was greeted with excellent houses Nov. 5-7 at the Metropolitan. Paul Everett and Edna Crawford interpreted their parts in a very satisfactory manner. Florence Roberts in The House of Bondage 8-11 was very well received. Arthur Everett as the husband and Thelma Berger as the surgeon were conspicuous. Three Twins 12-14. Girls 15-18.

At the Grand week of 8, one of the best musical plays we have seen, Winz, Women and Song, played to standing room. Bonita, Nat Carr, Lew Hearn and James Mullin kept things lively. Johnnie Hoey in The Boy Detective week 15.

At the Orpheum week of 8 were Violet Black, Helen Bertram, Debbies, Edwin Latell, Bernard and Seely, the Reif Brothers, Fonda, Dell and Fonda.

The third evening of the St. Paul Symphony Orchestra opened 10, with one of the largest audiences that ever greeted this magnificent organization. Walter H. Rothwell is the new conductor, and made a very favorable impression. Madame Fremsted, the soloist, was especially well received.

HARRY O. WILLIAMS.

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## SAIDEE WILLIAMS

THE DEVIL CO.

Direction HENRY W. SAVAGE.

### KANSAS CITY.

Bertha Kalich in Cora—A Local Event—William Collier—Stock—Vaudeville.

Probably nowhere in the United States, outside of New York, has Bertha Kalich a stronger following than in Kansas City. When she appeared here the first time, two years ago, in The Kreutzer Sonata, she came practically unknown and unheralded, and the audiences that greeted her at the opening performance were but little more than average in numbers. Before the middle of the week, however, Kansas City theatregoers and many who were but occasional attendants, began to realize that a star of unusual brilliancy was before them, and the theatre was far too small to accommodate the crowds that came to see and hear this wonderful actress. The week ended in a virtual blaze of glory, and Madame Kalich was accorded a nightly reception that has probably never been equaled in the enthusiasm displayed. Her return the following season in Marta of the Lowlands was a signal for another outpouring of her admirers, and capacity audiences ruled throughout the week. This year she again visits us, presenting her latest play, Cora. As usual, she appeared at the Shubert Theatre here, opening 9 to an audience composed of the wealth and fashion of the city, and taxing the capacity of the theatre to its limit. By Madame De Gresse, while French in ideas is in no sense a play of the sex problem. It is styled a comedy, although the seriousness of the love story revealed gives little opportunity for the lighter scenes to overshadow the serious. The title part affords Madame Kalich a widely diversified role, ranging from the lightest comedy, in which she revealed a new side to her ability as an actress, to a highly tragic scene at the close of the third act, in which her emotional ability is taxed to its utmost. In this scene, during which she strives to make her lover think her unworthy, she rises to magnificent dramatic heights and is at her best. The applause at the close of the act was simply tremendous, testifying strongly to the appreciation of her audience for her wonderful work. The supporting co. were all that could be desired. Frank Gilmore as Garnier, the artist, was convincing, and shared in the applause with the star. Pilar Maria, Ida Waterman, Ernest Stallard, Henry Wessman, Thomas R. Block co. starred. Why Smith Left Home at the Auditorium 8-14, and delighted large audiences throughout the week. The co. is perfectly at home in farce-comedy, and the presentation of the above play proved quite the best thing they have done this season in the Kneading Mill. Harry G. Browne and Eva Lang were well cast in the leading parts, while the work of Frank Beamish, James F. Fulton, William Randall, Hendrietta Vadera, Mary Hill, and Edith Knight was especially commendable. The production was well staged. Leah Kleckha 15-21.

Cole and Johnson were the Grand attraction 8-14, presenting their latest success, The Red Moon. Large audiences welcomed the piece, and both play and players were well received. Forty-five Minutes from Broadway 15-21.

The Little Organ Grinder found ready favor with the Gilliam patrons 8-14, playing to big audience nightly. The Crocus Slave's Revue 15-21.

The Decemland Burlesque, with Dave Marion featured, were the Century offering 8-14, opening to good-sized audiences. The duo was especially entertaining. Cherry Blossoms 15-21.

Fade and Follies held the boards at the Majestic 8-14, playing to very satisfactory business. Morris and Bessie, Irving R. Walton, and the Bells won applause in specialty numbers. D. KEEDY CAMPBELL.

### PROVIDENCE.

Salvation Nell—Mrs. Fiske's New Play—The Event of the Season—Items.

The important event in local theatricals occurred at the Providence Opera House 12, when Mrs. Fiske and the Manhattan co. presented for the first time on any stage the new play, Salvation Nell, by Edward Sheldon. In this play Mrs. Fiske has a part totally different from any she has ever before played. Her role is that of a scrub woman in a saloon on the East Side, in New York. The story is very interesting, and the scenes most realistic. A large audience attended the opening performance, and applauded the work of the star and her splendid co. The attraction lasted the week out. Lew Fields, in The Girl Behind the Counter 15-18.

At Keith's 9-14 another good bill was given to the usual large houses, with Thomas R. Shea in a condensed version of The Belle, Julius Tannen, Bert Coote and co. as features. Others were: The Flower Trio, Reynolds and Doreen, Scott and Wilson, George Armstrong, Charles Cartmell and Laura Harris, the Hein Children, the Goyt Trio, Grace, Kathryn Roth, and Honey Johnson. Annette Kallman, swimmer, and others 15-21.

The comedy drama, Texas, was put on at the Empire 9-14, and enjoyed by large houses. The chief roles were played by Vernon Wallace and Claire Fuller, and the co. was a good one. The Rays 15-21.

The Imperial 9-14 presented William Remond, the Wase Guy, and the Judy Girls, in a very entertaining bill, to good houses. The Empire show 15-21.

A fine bill by the Knickerbockers was well served to Westminster patrons 9-14. Treaders Burlesques 15-21.

The Lamperl Opera Club of this city gave its third public rehearsal at Y. M. C. A. Hall 12, when a programme of excellence was rendered. Sig. Gustano Gilli, formerly of the Strachock and Milan Opera companies, was the musical director.

The Boston Symphony Orchestra's season in Providence will open at Infantry Hall 24. Two other concerts will be given later. Particular interest centres this year in the new conductor of the orchestra, Mr. Max Fiedler of Hamburg.

The Action Club, Jules Jordan, director, have in preparation for early presentation, Samson and Delilah.

The Witching Hour, with John Mason as the star, which had its first presentation in any city at the Providence House, will be the Thanksgiving Week attraction at the Providence Opera House. HOWARD C. RIPLEY.

### NEWARK.

The Round Up—Melbourne MacDowell—Cecil Spooner—Vaudeville—Burlesque.

The Round Up was presented at the Newark Theatre 9-14 and played to the most enthusiastic audiences that have ever visited the house. The Witching Hour 15-24.

Cecil Spooner presented two plays at Blancy's Theatre 9-14—The Girl and the Detective, and the latter part of the week The Girl from Texas. Miss Spooner is supported by an excellent co., and is a great favorite here. Earl Lynde 15-21.

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The Americans pleased large audiences at Miner's Empire Theatre 9-14. A musical skit entitled Morocco Bound, with Willbur Dubois as Adam Knott, made a hit. Amateur nights a great success.

William S. Clark's Jersey Lilies highly entertained the patrons at Walden's Opera House 9-14. Leon Errol and Fanny Vadder did acceptable work. The Rialto Rounders 15-21.

One of the best programmes of the season was presented at Proctor's Theatre 9-14. Melbourne MacDowell and Virginia Drew Treasotti as headliners in Miss Treasotti's playlet, The Man of the People, was a pronounced hit and has been commended by the press and considered the most artistic piece of work presented here in vaudeville for many weeks. The programme also brings forward the Fiddie Women's Orchestra, Empire City Quartette Cook and Stevens, Foster and Foster, Everett Brothers, Howard, Pissel, Hayward and co., and the Antennae Brothers.

Manager Mumford, of the Arcade Theatre, is presenting unusually fine pictures and drawing excellent houses. GEORGE S. AFFLEGATE.

**SALT LAKE CITY.**

**The Man of the Hour—A Stranded Company  
Here—Here.**

The Man at the Rear at the Salt Lake Theatre drew capacity houses 3-4, pleasing the audience. Ruby Bridges was entirely satisfactory on Dallas William Lane was capable as the man, Louis Hunsicker as the father, and the two children were truly classical. Every member of the cast was fine pleasing. Co. good. The Land of the Living with a special scenic machine to small house. Good scenic effects. 4.

Kate Smith was good in Hallelujahs. Good vocal and electrical effects good. Dorothy Webb was a petite and pleasing beauty, and Grace Drew was a graceful Jack of Hearts. Balance of the co. were fair better. The Play a play not known here, pleasing. Fair house. 3. Pandora 3.

At the Grand The Fries of New York held their boards all the week, at the close of which Manager Charles L. Grant disappeared. Thirty-one of the original cast of the show, including the female stars, a number of trained animals, including a lion, and the trained horse, and "Wallace" the mankilling lion tamer as a whole, the show was very satisfactory for a popular price house, and its failure can only be attributed to the lack of interest by the theatre-going public in this class of amusement.

The New Colonial Theatre will open 18 with Madame Nordica Concert co. E. A. Grant will be manager and will move from within a month to run the place here. The show will cost 1,700 dollars and decorations are in Colonial effect. In many and

green. The auditorium is 66 feet deep, 70 feet high and the lower floor seats 654 persons. The balcony will seat 488. There is a house of six seats on the stage. The stage is 30 feet deep, 30 feet wide and 30 feet high. Under the stage there are also dressing rooms and a musician's room. After the Mordor campaign the prices will be 25 cents to \$1 for all regular attractions. The lighting, ventilation, emergency exits, etc., are all of the most modern and up-to-date pattern. The smallest advertisement on the stage is a asbestos curtain will not contain any asbestos. The entrance to galleries is entirely separate from lower floor. A full set of scenery will be furnished. William Lamp was informed during his engagement here with The Man of the Hour on the arrival of a little Lamp. He was in good humor all week.

C. B. JOHNSON.

from Boston — The  
Vanderbilt — Burlington

Following Fifty Miles from Boston, the Metropolitan 8-11 offered Three Twins, which drew almost capacity houses. Florence Roberts in the House of Bonanza, 12-14, was a success. The House of Bonanza, 12-14, was a success. The House of Bonanza, 12-14, was a success. At the Bijou the World 15-18. Girls 19-21. At the Elgin Theodore Lorch in The Lieutenant at the Cowboy proved a welcome relief from the usual strenuous Western melodrama. Mr. Lorch scored a distinct hit as the Cowboy, and his supporting was effective. Bonita in Wine, Woman and Song follows. At the Orpheum Wilfred Clarke and co. headed George Hill. Others were: The Military Orators, M.ville and Straton, Rooney Sisters, Pered and Wilma Leo Salvagnis, Herbert and Warren, and the kind drama. The Lyric George Arliss' farce, Thers and Baker was given a satisfactory production by the stock. Mayall and Baker played the Husbands, and Ed Evelyn, and Edna Ellmeyer were the Wives. O. Kane Carroll was the Actress, and Frank Kingsley Kate Langford. The Elms were the Wives. Next week, All on Account of Elina, with The New York idea to follow. The Bones Family and Laubens Stetson purchased a bill at the Unique, which drew the usual large audiences.

by the Sam Devere  
ally. Leonard, presen

death delay can mystery, was the headliner in  
The Burton Holmes Travelogue, presented  
which Kames continued to amaze and entertain  
at the Auditorium. CARLTON W. MILLS

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## NEW ORLEANS.

### The Merry Widow—Stock Companies—Vaudeville—Circus News—Items.

At the Tulane Theatre The Merry Widow, in  
second week 8-14, drew well. The Tulef 15-21.  
The stock co. at the Dauphine Theatre presented  
the faith co. of the Merry Widow in a very satisfactory  
manner. Mr. Longman and Leah Winslow in  
principal roles were seen at their best and were  
received. The rest of the cast did splendidly.  
Last Days of Pompeii 15-21.  
The faith co. presenting in Old Kentucky was  
drawing card at the Crescent Theatre 8-14.  
At Blancy's Lyric Theatre the stock co. put  
Jim Bindoo 8-14 to big business. Theodore Gam  
the new leading man, who was quite a favorite in  
some years ago, played the lead capably. Mollie  
Campbell, Harry Campbell, and Emma de Castro  
Rose Mary Shields were prominent in the cast.  
Fatal Wedding 15-21.  
The Golden Crook Extravaganza co. appeared at  
Greenwall Theatre 8-14. The La Tour Sisters, dan  
and singers, were the best feature. The chorus  
unusually attractive both as to appearance  
and harmony. Scribner's Big Show 15-21.

### It's Wild West Show

The shortest moving picture shows costume pop-  
Doctor Skisium and The Fresh Air Flend were  
best views.

The Hippodrome, at the Winter Garden, is draw-  
ing and the management is trying to please.  
A fair bill and good attendance is the rule at  
Orpheum Theatre 9-15. The features were George  
Leale in The Naked Truth, Inno Fox, World  
Kingdom, Levia, Sammie Harris, J. A. Harve-  
Klein and Clifton, Inna and Taki, and the H-  
drome.

J. M. QUINTER

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## SEATTLE.

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### Paid in Full Pleases—An Ade Play—The N City—Stock Items.

At the Moore, Paid in Full 1-7 was presented  
an excellent co. before large houses. William L.  
son as Joseph Brooks was clever in his impersona-  
Albert Brown and Clarence Edrside were ef-  
and effective in their respective roles. Sara Fort  
the wife was careful and clever in her portra-  
Dustin Farnum in The Squaw Man 8-14.

Just Out of College 1-7 proved a great attrac-  
at the Grand, playing to large and capacity hou-  
The different characters were well portrayed. In-  
cast were William A. Mortimer, James Cooper,  
Lin Henderson, Maude Vaughn, and other ta-  
Mabel Archer made a hit in her characterization  
of the character. Play, 10 p., Booth, 8-14.

The Holy City 1-7, at the Grand drew me-  
and large house. Lucilla Marcy as Selma

character with con-  
and G. Edwards as

and effective. J. W. Rigney as Pontius Pilate is convincing. McLaugh Gades made a good Ananias. The general interest centered on the theme more than the acting. The crowd to Beg 8-14.

At the Lolo the Pantages Players appeared in Love Route 1-7 before large audiences, with T. D. Frawley in the leading role, who was strongly convincing. Allieen May as leading woman acquiesced with Will and ability. The cast included Clara Kimball, William Dowd, and Philip Sheridan C. Cummings, and other Lolo favorites. In Bishop's Carriage 8-14.

The Queen of the Highbinders 1-7 was the offering at the Third Avenue. The audience averaged 1000. The acting was good. The play gave a strong delineation. The support was weak. Wherever Bell Tolls 8-14.

**BENJAMIN F. MORSE**

**TOLEDO.**

The Thomas Concert—Eddie Foy and the crew—Williams and Walker—Vaudeville.

The Thomas Orchestra at the Valentine 10 drew large and appreciative audiences. Eddie Foy came here on the 10th and his performance he has in 2000. The star was at his best and the co. made a hit, especially the female portion. The Humane Soc. would not allow the children to appear in the act song, and that part of the play will be cut down. On, and the children sent back to New York. The orchestra was well received by the managers, and the Valentine will go into the first run.

and a bill will be  
arrangement dated 1

The Empire had the Dainty Duchess Burlesque for the week to good homes. At the Arcade, McCormick, Gertrude and Bob. Day, Track and money. Grace Wallace.

C. M. EDWARDS

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WARFIELD, DAVID (David Belasco, mgr.): Chicago, Ill., 16-Dec. 5.  
 WARREN OF VIRGINIA (David Belasco, mgr.): Washington, D. C., 16-21, Pittsburgh, Pa., 23-24.  
 WAY DOWN EAST (Wm. A. Brady and Joe. B. Griener, mgrs.): Chicago, Ill., 16-21.  
 WELCH, JOE (Mortimer M. Tabor, mgr.): Brooklyn, N. Y., 16-21, Boston, Mass., 23-24.  
 WHEN WE WERE FRIENDS (Wm. Macaulay, mgr.): El Reno, Okla., 17, Lexington 18, Chickasha 19, Bowie, Tex., 20, Dallas 21, Weatherford 22, Cleo 23, Stamford 24, Abilene 25, Merit 27, Big Spring 28.  
 WHEN WOMEN LOVE (Western: Spitz, Nathanson and Nuss, mgrs.): Chicago, Ill., 9-21, South Chicago 22-23, East St. Louis 24-25.  
 WHITE MAN: London, Eng., 16-21, Brighton 23-24, London 25-Indefinite.  
 WHITECAP, W. A. (Max Hollner, mgr.): Stratford, Conn., 17, Canton 18, Ft. Madison, Ia., 19, Mansfield, Ill., 20, Canton 21, Des Moines, Ia., 22-23, Burlington 24, Keokuk 27, Quincy, Ill., 28.  
 WIDOW MCCARTHY (Geo. Cramer, mgr.): El Paso, Ind., 17, Dayton 18, Bloomfield 19, Clay City 20, Bristol 21, Greenport 22, Cleveland 23, Ellersville 24, Bedford 25, Orleans 27.  
 WILLIAMS, LOTTIE (Chas. R. Hines, mgr.): Cincinnati, O., 15-21, Columbus 22-23, Dayton 24-25.  
 WILSON, AL. H. (Sidney E. Ellis, mgr.): Houston, Tex., 17, 18, Galveston 19, Beaumont 20, New Iberia, La., 21, New Orleans 22-23.  
 WITCHING HOUR (Sam S. and Lee Shubert, mgrs.): Dayton, O., 16-21.  
 WOLF (Ed. G. Hines, mgr.): Shawnee, Okla., 17, El Reno 18, Earl 19, Okemah 20, Chickasha City 21, Tulsa 22, Muskogee 23, McAlester 24, Ft. Smith, Ark., 25, Aurora 27, Vinita, Okla., 28.  
 WOLF (W. W. Randall, mgr.): Danville, Ill., 17, Urbana 18, Champaign 19, Decatur 20, Peoria 21, Champaign 22, Jacksonville 23, Springfield 24, 25, Hannibal, Mo., 27, Moberly 28.  
 WOLF (Edna Nathanson and Nuss, mgrs.): Stratford, Conn., 17, Branford 18, Toronto 19-21.  
 YOUNG BUFFALO (Chas. R. Hines, mgr.): Dayton, O., 16-19, Canton 20, Des Moines, Ia., 21-22, Young Farmer Wife (Chas. R. Hines, mgr.): Weymouth, N. Y., 17, Baldwinville 18, Rome 20, Young J. JAMES (Brown of Harvard: Shubert and Nuss, mgrs.): Chicago, Ill., 17, Meridian 18, Jackson 19, Nation 21, Baton Rouge, La., 22, Vicksburg, Miss., 23, Greenville, Miss., 24, SIRA: Richmond, Va., 16-21.

## STOCK COMPANIES.

RAILEY—(Oliver D. Bailey, mgr.): Houston, Tex., Indefinite.  
 BAKER (Geo. L. Baker, mgr.): Portland, Ore., Sept. 6-Indefinite.  
 BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): Seattle, Wash., Sept. 25-Indefinite.  
 BELASCO (Belasco and Mayer, mgrs.): Los Angeles, Cal., Indefinite.  
 BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal., Indefinite.  
 BLUNK, L. (L. Blunk, mgr.): Portland, Ore., Sept. 6-Indefinite.  
 BOSTON THEATRE: Boston, Mass., Oct. 5-Indefinite.  
 BROADWAY SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass., Indefinite.  
 BURBANK (Oliver Mowbray, mgr.): Los Angeles, Cal., Indefinite.  
 BURGESS AND HEMMERLEIN: Chester, Pa., Indefinite.  
 BURWOOD: Omaha, Neb., Aug. 25-Indefinite.  
 BUSH TEMPLE (Edwin Thibodeau, mgr.): Chicago, Ill., Aug. 25-Indefinite.  
 COLLIER (Chas. B. Marvin, mgr.): Chicago, Ill., Aug. 25-Indefinite.  
 CRAIG, JOHN (John Craig, mgr.): Boston, Mass., Aug. 25-Indefinite.  
 CRESCENT THEATRE (Percy G. Williams, mgr.): Seattle, N. Y., Sept. 5-Indefinite.  
 CUMMINGS (Edna Cummings, mgr.): Lyons, Mass., Aug. 25-Indefinite.  
 DENSON, FITE (Martin J. Dison, mgr.): Lowell, Mass., Aug. 25-Indefinite.  
 DETROIT (Leo Drew and Campbell, mgrs.): Cleveland, O., Nov. 4-Indefinite.  
 DUNLAP, GERTIE (Low Vidon, mgr.): Fresno, Cal., Indefinite.  
 EGGLESE (Arthur S. Friend, mgr.): Milwaukee, Wis., Sept. 11-Indefinite.  
 FOREPAUGH (George F. Fish, mgr.): Indianapolis, Ind., Sept. 7-Indefinite.  
 FRENCH (H. French, mgr.): Quebec, Can., Indefinite.  
 FRENCH (R. R. French, mgr.): Seattle, Wash., Indefinite.  
 FULTON (Joe R. Fulton, mgr.): Lincoln, Neb., Oct. 16-Indefinite.  
 GERMAN: St. Louis, Mo., Oct. 4-Indefinite.  
 GERMAN (Cincinnati, O., Oct. 4-Indefinite.  
 GERMAN (Maurice Baumfeld and Eugene Burg): New York City, Oct. 1-Indefinite.  
 GERMAN (Maurice Baumfeld and Addicks, mgrs.): Philadelphia, Pa., Sept. 12-Indefinite.  
 GLASSER, VAUGHAN: Rochester, N. Y., Sept. 14-Indefinite.  
 GOTHAM (Edward Glend, mgr.): Brooklyn, N. Y., Aug. 25-Indefinite.  
 HOLLAND, MILRED (F. C. White, mgr.): Chicago, Ill., Nov. 9-Indefinite.  
 HOWELL, ERNEST (San Francisco, Cal., May 12-Indefinite.  
 IRVING PLACE (Otto Well, mgr.): New York City, Oct. 1-Indefinite.  
 LONERGAN, LESTER: New Orleans, La., Aug. 25-Indefinite.  
 LYCEUM THEATRE (Louis Phillips, mgr.): Brooklyn, N. Y., Aug. 10-Indefinite.  
 LYRIC: Minneapolis, Minn., Sept. 21-Indefinite.  
 LYRIC (J. V. Mott, mgr.): New Orleans, La., Aug. 25-Indefinite.  
 MARLOWE (Chas. B. Marvin, mgr.): Chicago, Ill., Aug. 25-Indefinite.  
 NATIONAL FRANCAISE (Paul Casanova, mgr.): Montreal, P. Q., Aug. 17-Indefinite.  
 NEILL-MORRIS (Q. Aug. 17-Indefinite.  
 NEILL-MORRIS (Q. Aug. 17-Indefinite.  
 ORPHEUS (Grant Lafferty, mgr.): Philadelphia, Pa., Sept. 12-Indefinite.  
 OUL OWEN (H. E. Rice, mgr.): Ft. Wayne, Ind., Sept. 7-Indefinite.  
 PABST'S GERMAN: Milwaukee, Wis., Sept. 21-Indefinite.  
 PANTAGE'S PLAYERS: Seattle, Wash., Aug. 9-Indefinite.  
 PAIGE, MABLE: Jacksonville, Fla., Sept. 21-Indefinite.  
 PARK (John Stiles, mgr.): Manchester, N. H., Indefinite.  
 PATTON'S LEE AVENUE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 10-Indefinite.  
 PELZER (Pelzer and Smutser, mgrs.): Denver, Colo., Aug. 25-Indefinite.  
 PEOPLE'S CHAS. B. Marvin, mgr.): Chicago, Ill., Aug. 25-Indefinite.  
 PRINGLE, DELLA: Boise City, Ia., July 20-Indefinite.  
 SIKEMAN (Busby Bros., mgrs.): Waterloo, Ia., Sept. 7-Indefinite.  
 SHIRLEY, JESSIE: Spokane, Wash., Aug. 18-Indefinite.  
 STANDARD THEATRE (Fred Darcy, mgr.): Philadelphia, Pa., Sept. 12-Indefinite.  
 STANFORD AND WESTERN: Philadelphia, Pa., Indefinite.  
 STONE (Lewis S. Stone, mgr.): Los Angeles, Cal., Aug. 25-Indefinite.  
 SUTTON, LULU: Suite, Mont., Indefinite.  
 VALENCIA: San Francisco, Cal., Sept. 12-Indefinite.  
 WINNIEPPEG DRAMATIC: Winnipeg, Man., Oct. 12-Indefinite.  
 WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo., Aug. 23-Indefinite.

## REPERTOIRE COMPANIES.

ADAM GOOD STOCK (Monte Thompson, mgr.): Portland, Me., 16-21, Bangor 22-23.  
 AMERICAN STOCK (Fred R. Willard, mgr.): Jackson, Mich., 16-21, Kalamazoo 22-23.  
 BENNETT-MOULTON: Salem, Mass., 16-21, Lynn 23-24.  
 BENNETT-MOULTON STOCK (G. K. Robinson, mgr.): Geneva, N. Y., 19-21, Batavia 22-23.  
 BOSTON COMEDY (H. Price Webber, mgr.): Barwick, N. H., 16-21.  
 BRYER STOCK, NANCY (Henry Testa, mgr.): Saginaw, Mich., 16-21.  
 BROWN STOCK, KIRK (J. Macaulay, mgr.): Mendville, Pa., 16-21, Jamestown, N. Y., 22-23.  
 BURGESS, EARL: Greensburg, Pa., 16-21, Monaca 22-23.  
 CARPENTER, FRANKIE (Joe Grady, mgr.): Middletown, N. Y., 16-21, Poughkeepsie 22-23.  
 CARROLL COMEDY (Lou Carroll, mgr.): Cumberland, Md., Indefinite.  
 CHAMPLIN STOCK (Chas. K. Champlin, mgr.): Middletown, N. Y., 16-21, Newburgh 22-23.  
 CHASE-LISTER (Glenn F. Chase, mgr.): Belle Fourche, S. D., 16-18, Sturgis 19-21, Rapid City 22-23.  
 CHAUNCEY-KIEFFER STOCK (Fred Chauncey, mgr.): Sharon, Pa., 16-21, Butler 22-23.  
 CHICAGO STOCK (Chas. H. Roskam, mgr.): Erie, Pa., 16-21, Sharon 22-23.  
 COOK, CARL K. (Hosea F. Meyer, mgr.): Brantford, Ont., 16-21.  
 COOK STOCK (Carl K. Cook, mgr.): Zanesville, O., 22-23.  
 COURTNEY-MORGAN STOCK: Potosi, Mich., 19-21.  
 CUTTER STOCK (No. 2: Wallace R. Cutter, mgr.): Conneville, Pa., 16-21, Uniontown 22-23.  
 DE LACY, LEIGH: Haverhill, Mass., 16-21, Lowell 21-23.  
 DOTHY STOCK (M. A. Reid, mgr.): St. Marys, O., 16-21, Van Wert 22-23.  
 ELDON'S COMEDIANS (G. Harris Eldon, mgr.): Pekin, Ill., 16-21, Ottawa 22-23.  
 EMERY STOCK (Wishart and Snodgrass, mgrs.): Livingston, Tex., 16-21, Humble 23-24.

EWING, GERTRUDE (W. N. Smith, mgr.): Le Grand, Tex., 16-18, Nashville 19, San Antonio 20-21.  
 FENBERG STOCK (George Fenberg, mgr.): Houston, Mass., 16-21, New Bedford 22-23.  
 FISK PLAYERS (Fiske and Alvares, mgrs.): Greenville, S. C., Indefinite.  
 FLORENCE STOCK (John J. Murray, mgr.): Kane, Pa., 16-21, Seabury 22-23.  
 GRAHAM STOCK, FERNAND: Little Falls, N. Y., 16-21, Glens Falls 22-23.  
 GAY STOCK (G. Gay, mgr.): Paducah, Ky., 16-21.  
 HALL, DON C. (W. H. Murray, mgr.): Paducah, Ky., 16-21, Milton 22-23.  
 HAMMOND, PAULINE (G. R. Swafford, mgr.): Madison, N. J., 16-21.  
 HANCOCK STOCK (Myrtle-Hunter Amusement Co., mgrs.): Hartford, Conn., 16-21, Eastern 22-23.  
 HANSEN DRAMATIC (W. H. Hansen, mgr.): St. John, N. B., 9-21.  
 HARRIS-FARRINGTON (Edw. H. Harris, mgr.): Bluefield, W. Va., 16-21.  
 HENDERSON STOCK, HAUD (Joe Farver, mgr.): Collins, O., 16-21.  
 HICKMAN-BENNETT (Chas. A. Green Bay, Wis., 16-21, Green Bay 22-23.  
 HINCHMAN'S IDEALS (Burgess and Hinckley, mgrs.): Lancaster, Pa., 22-23.  
 HOWARD-DORRIS (F. D. Dorris, mgr.): Lexington, Ky., 16-21, Portsmouth, O., 22-23.  
 HOWARD STOCK (J. F. Jones, mgr.): Kansas City, Kan., 16-21.  
 HUBBARD DRAMATIC (J. C. Hubbard, mgr.): Perry, Okla., 16-21.  
 IMPERIAL STOCK (Edward H. Merrill, mgr.): Ottumwa, Ia., 16-21, Waco 22-23.  
 KENNEDY, JAMES (H. J. Kennedy and James Kennedy, mgrs.): Woonsocket, R. I., 16-21, Boston, Mass., 22-23.  
 KITE SISTERS STOCK (V. A. Varney, mgr.): Canton, O., 16-21.  
 KNICKERBOCKER STOCK (Chas. A. Gish, mgr.): Oswego, N. Y., 16-21, Burlington, Vt., 22-23.  
 LATIMORE AND LEIGH (Western: East Litch, mgrs.): Baltimore, Md., 16-21.  
 LONG COMEDY (Frank Long, mgr.): Mason City, Ia., 16-21, Ft. Dodge 22-23.  
 LONG, FRANK R. (Frank and A.H. Long, mgrs.): Waco, Tex., 16-21.  
 MA, DONNIE (Joe Whistler, mgr.): Norwich, Wis., 16-21.  
 MARION-WOODS STOCK (Arthur J. Woods, mgr.): Denton, Tex., 16-21, Galveston 22, Wolf City 23, Farmerville 24, McKinney 25, Reno 27, Texaco 28, Graham 29.  
 MAY, KETA STOCK (Herbert and Hamilton, mgrs.): Prehall, N. Y., 16-21, Bradford 22, Olean 23.  
 McDONALD STOCK (Chas. I. G. W. McDonald, mgr.): St. Louis, Mo., 16-21, St. Louis 22-23.  
 McDONALD STOCK (Chas. I. G. W. McDonald, mgr.): St. Louis, Mo., 16-21, St. Louis 22-23.  
 MORGAN-COUNTRY (Ray D. Way, mgr.): Oswego, N. Y., 16-21.  
 MORRISON STOCK (A. B. Morrison, mgr.): Memphis, Tenn., 16-21.  
 MURRAY-MACKAY COMEDY (John J. Murray, mgr.): Detroit, Mich., 16-21, Detroit 22-23.  
 MYRLE, LEO (Leo Myrle, mgr.): Erie, Pa., 16-21, Erie 22-23.  
 NORTH BROTHERS (Joe North, mgr.): Lima, O., 16-21.  
 NORTH BROTHERS (R. J. Mack, mgr.): Freeport, Ill., 16-21.  
 NORTON STOCK (R. S. Norton, mgr.): Galveston, Tex., 16-21.  
 PARTELLO STOCK (Western: Chas. A. Gish, mgrs.): Canton, O., 16-21, Canton 22-23.  
 PARTELLO STOCK (Western: Chas. A. Gish, mgrs.): Canton, O., 16-21, Canton 22-23.  
 PERRY'S COMEDIANS (George F. Perry, mgr.): Rock, Ind., 16-21, Canton, S. D., 22-23.  
 PICKETT'S FOUR (Willie Pickett, mgr.): Newton, N. C., 16-21.  
 RENTON COMEDY: Palestine, Tex., 16-21.  
 ROSE-MASON STOCK (F. C. Rose, mgr.): Elbert, Colo., 16-21.  
 RYAN STOCK (Dan Ryan, mgr.): Trenton, N. J., 16-21, Schenectady, N. Y., 22-23.  
 STEVENSON STOCK: Mansfield, O., 16-21.  
 STODARD STOCK: Regina, Saskatchewan, N. W. T., 16-21.  
 TAYLOR STOCK (H. W. Taylor, mgr.): Portsmouth, N. H., 16-21, Gloucester, Mass., 22-23.  
 TAYLOR STOCK (H. W. Taylor, mgr.): Portsmouth, N. H., 16-21, Gloucester, Mass., 22-23.  
 TEMPEST DRAMATIC (G. L. Tempest, mgr.): Gettysburg, N. Y., 16-21.  
 TOLSON STOCK: Corvallis, Ark., 16-21.  
 TURNER, CLARA (Joe W. Jackson, mgr.): Lawrence, Kan., 16-21, Salem 22-23.  
 VAN DYKE AND RAYON (F. Mack, mgr.): South Bend, Ind., 16-21.  
 VERNON STOCK (B. R. Vernon, mgr.): Mayville, Wis., 16-21, Port Washington 22-23.  
 WALLACE STOCK (Dubinsky Brothers, mgrs.): Norton, Kan., 22-23.  
 WARNER COMEDY (Ben R. Warner, mgr.): Keyport, Ia., 16-21.  
 WHITEHEAD'S COMEDIANS (Jack Whitehead, mgr.): Concord, N. H., 16-21, Waco 22-23.  
 WHITE DRAMATIC STOCK (Chas. F. White, mgr.): Erie, Pa., 16-21, Erie 22-23.  
 WINNINGER BROTHERS STOCK (Frank Wininger, mgr.): Erie, Pa., 16-21, Erie 22-23.  
 WRIGHT, CHARLES (William Wright, mgr.): Paulina, Ia., 16-21, Paulina 22-23.

## OPERA AND MUSICAL COMEDY.

ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Buffalo, N. Y., Sept. 25-Nov. 21.  
 ALASKAN (John G. Galt, mgr.): Colorado, 16-22, Oden, U., 24, Salt Lake City 25-29.  
 ALGERIA (Frank McKee, mgr.): Chicago, Ill., Nov. 16-Indefinite.  
 AMERICAN IDEAL (Cohan and Harris, mgrs.): New York City, Oct. 1-Indefinite.  
 AMERICAN THEATRE OPERA: San Francisco, Cal., Aug. 25-Indefinite.  
 AWAKENING OF MR. PIPP (John W. Dunn, mgr.): Anderson, Ind., 17, Terre Haute 18, Lafayette 19, Danville, Ill., 20, Urbana 21.  
 BERNARD, SAM (Sam S. and Lee Shubert, Inc., mgrs.): Cleveland, O., 16-21, Cincinnati 22-23.  
 BLACK CROOK (Donnelly and Fraser, mgrs.): Springfield, Mass., 16-21, Conn., 19, Newburgh, N. Y., 20, Glens Falls 21.  
 BLACK PATR TROUBADOURS (Voeckel and Nolan, mgrs.): Little Rock, Ark., 17, Texarkana, Tex., 19, Joplin 20, Marshall 21, Paris 22, Bonham 23, Dallas 24, McAlester, Okla., 25, Muskogee 27, Tulsa 1, 2.  
 BOSTON OPERA (Geo. S. Starling, mgr.): Bangor, Me., 16-21, Lewiston 22-23, Portland 27-Dec. 2.  
 BREWSTER, JOHN (John Brewster, mgr.): Hampton, Ia., 17, Clinton 18, Pella 19, Britt 20.  
 BROKEN IDOL (B. F. Whitney, mgr.): Chicago, Ill., Aug. 25-Indefinite.  
 BROWN, ESTHER (Wm. P. Cullen, mgr.): Tulsa, Okla., 17, Tulsa 18, Guthrie, Okla., 22, Oklahoma City 23, Enid 24, Alva 25.  
 BUSTER BROWN (Eastern: Buster Brown Amusement Co., props.): Washington, D. C., 16-21, Coatesville, Pa., 17, West Chester 24, New Brunswick, N. J., 25, Poughkeepsie, N. Y., 26, Perth Amboy, N. J., 27, 28.  
 BUSTER BROWN (Western: Buster Brown Amusement Co., props.): Dunkirk, N. Y., 17, Warren, Pa., 18, Erie 19, Weller 20, Jamestown 21, Titusville, Pa., 22, Oil City 24, Greenville 25, Youngstown, O., 26-28.  
 CAHILL, MARIE (D. V. Arthur, mgr.): New York City, 16-21.  
 CAMERON, GRACE (H. Kerr, mgr.): Orilla, Ont., 17, Barre 18, Collingwood 19, St. Catharines 20, 21, Candy Kid (Kilroy and Britton, mgrs.): Wilmington, Del., 19-21, Scranton, Pa., 22-23, Wilkes-Barre 24-25.  
 CAT AND THE FIDDLE (Chas. A. Solon, mgr.): Ft. Smith, Ark., 17, Pine Bluff 18, Little Rock 19, Hot Springs 20, Texarkana, Tex., 21, Shreveport, La., 22, Greenville, Tex., 23, Paris 24, Sherman 25, Decatur 26, Dallas 27, Wichita 28, Hutchinson 29, Newton 30, Emporia 31, Manhattan 32, Topeka 33.  
 DISTRICT LEADER (Frank J. Sargent, mgr.): Escanaba, Mich., 17, Ishpeming 18, Marquette 19, Hancock 20, Calumet 21, 22, Lake Linden 23, Gladstone 24, Marquette 25, Green Bay, Wis., 27, Neenah 28.  
 FIELDS, LEW (Sam S. and Lee Shubert, Inc., mgrs.): Providence, R. I., 16-18, Worcester, Mass., 19, New Haven, Conn., 20, 21, Philadelphia, Pa., 22-Dec. 5.  
 FIFTY MILES FROM BOSTON (Eastern: Cohan and Harris, mgrs.): Toronto, Ont., 16-21, Buffalo, N. Y., 22-23.  
 FIFTY MILES FROM BOSTON (Cohan and Harris, mgrs.): Brainerd, Minn., 17, Grand Forks, N. D., 18, Winnipeg, Man., 19-21, Fargo, N. D., 22, Billings, Mont., 23, Helena 24, Anaconda 27, Butte 28, Miles 29.  
 FLOWER OF THE RANCH (H. H. Frasse, mgr.): St. Louis, Mo., 16-21, Belleville, Ill., 22, Princeton 23, Robinson 24, Bloomington 25, Vincennes, Ind., 26, Washington 27, Linton 28, Altam, Ill., 29.  
 FOLLIES OF 1907 (Joe M. Galt, mgr.): Milwaukee, Wis., 16-21.

Mr. Wm. 16-18, South Bend, Ind., 20, Grand Rapids 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

STURGEON GENERAL (Chas. H. Stage, mgr.): Chicago, Ill., 16-21.  
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 STURGE

**CEDAR RAPIDS.—GREEN'S OPERA**  
(Will S. Coiller, mgt.): The Three Twins 3; capacity. Paid in Full 4, 5 and matinee 4; en to full house. Lena Rivers 6; good to good.

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# THE VAUDEVILLE MIRROR

## NEW VAUDEVILLE ACTS.

### MAUDE ODELL GIVES A PRIVATE VIEW OF HER ACT TO A SELECT ASSEMBLAGE.

Famous English Beauty Seen in a Sketch in Which She Shows a Few Remarkable Poses—Juliet? Makes Her First Appearance—The Submarine Proves a Very Grievous Affair—Henry Woodruff presents a Playlet—The Tuscany Troubadours Sing Selections from Grand Opera—Trevolo and "The Newlyweds"—John T. Kelly Scores in Harlem—Miss Georgette Appears.

The following new acts were seen in New York last week:

#### A Grievous Play.

The Submarine, a one-act tragedy, adapted from the French by F. H. Lauman and Paul Oliver, was given its first presentation here at the Colonial, under the direction of Thomas W. Ryley, who, according to the programme "purchased the play and produced it in the interest of International Peace." Whatever effect the play may have on the object named, it is certain that those who saw it had their own peace disturbed, and particularly sensitive persons will carry the recollection of it for many a day. On Tuesday afternoon two women became so nervous during the first scene that they hurried out and probably sought the maid with the smelling-salts. The sketch is a dramatization of the fate of a submarine boat attached to the French navy, that sank with all on board a few years ago. The first scene, very realistically presented, shows the interior of the vessel, with all of the attachments used on a real submarine. The characters are the commander, the ensign, a steersman and the chief engineer. The commander has taken opium and under its influence orders the vessel to be sent down to a very dangerous depth. The result is that the boat springs a leak and the men are suffocated by escaping gas and the rushing water. The terrible spectacle of four men facing certain death, and the struggle of three of them to mount the ladder leading to the "lookout," culminating in a shot fired by one of them just as the lights go out, is harrowing in the extreme. To cap the climax, the second scene shows a dock upon which the mourning relatives of the dead sailors listen to a sermon by the minister of Marine on the "heroism" of the victims. The play is entirely out of place, and it caused a gloom that the performers who followed it found hard to dispel. Frank Mills was the commander and played cleverly, especially in the scene in which the opium shows its effects. Joseph K. Whitmore deserves praise for his work, his hysterical prayer being very well done. Harry E. De Lasseux as the engineer was convincing and Schuyler Ladd made a satisfactory ensign. The piece was carefully staged and all the minor details were well attended to.

#### Beauty Poses in a Sketch.

On Saturday morning last at Blaney's Lincoln Square Theatre a special performance of the sketch in which Maude Odell, the English prize beauty, opened at Blaney's yesterday as a regular attraction, was given for newspaper men and other invited guests. The audience was composed of men who have seen much in the theatrical line, and the fact that they were moved to applause is proof that Miss Odell's posing pleased them. The sketch is simply an excuse to make the act long enough to cover the usual twenty minutes. A young man is in love with an artist's model, and wants to marry her, but is afraid that his father, an old Yorkshirman, may object. He brings the old man to the model's house, and with the connivance of the latter's French maid induces him to remain. After having a few drinks the old man draws aside a curtain disclosing the model in a living picture of "Spring." Curiosity makes him pull the curtain several times, and each time he sees a different picture, the last one being a startling view of Miss Odell's figure from the rear, clad in "the altogether." He is so entranced that he agrees to the marriage most willingly, and in his ecstasy kisses the French maid several times. Miss Odell has some lines to speak, but will never shine as an actress. She is a very handsome woman of the brunette type and made a stunning picture in the opening scene as she toyed with a pair of light dumbbells. In the pictures she looks superb, but it remains to be seen whether or not the final one will be too strong for audiences that have stood the various Salomes without protesting very loudly. The art of undress can go no further than this, which in the language of the day is the "full limit." Miss Odell's supporting company is quite capable, but the turn would be vastly improved if shown simply as a living picture act, with ten or twelve poses.

#### Snappy Irish Comedy.

John T. Kelly was a feature of the bill at the 125th Street Theatre, where he presented, with extremely capable support, a revised version of his "howling dramel," One Best Bet. In this sketch Kelly impersonates Daniel O'Rourke, a rare old Irish sport, who never misses a chance to make winning bets at the track. He comes home with a big roll containing several thousands, and is warmly greeted by his wife, Maudie, who had once been a chorus girl. Maudie has received a letter from Ben Barker, an old admirer, who writes that she ought to help him out now that she is married to a "good thing." O'Rourke and his wife prepare to get supper on a new-fangled gas range, and the business introduced is uproariously funny. Barker enters, passes himself off as Mrs. O'Rourke's brother, and gets a loan of \$200 from O'Rourke. The rest of the day's winnings are placed in the refrigerator. Barker returns later with a confederate to steal the money, but is neatly foiled by O'Rourke, who magnanimously chases the robbers from his bungalow at the point of a revolver. Mr. Kelly does some splendid comedy work, and his inimitable brogue is used most amusingly. Pauline Palmer as the wife is really excellent, her good looks helping her greatly in making an excellent impression. Harry English as Barker is effective and gets full value from his lines. The act made a big hit with the uptowners, who showed great appreciation of the efforts of Mr. Kelly and his associates.

#### A Mysterious Mimic.

At Blaney's Lincoln Square last week there appeared a young woman billed as Juliet?, who was presented by Ad Newburger, the discoverer of Felix and Calie. Juliet? turned out to be a mimic who presents her imitations in a rather novel way. Her assortment is varied, and in most of her attempts she was quite successful. Frances Starr, Vesta Victoria, Louise Gunzburg, E. H. Sothers, Georgia Calie, Nadineva, Ethel Barrymore, Connie Ediss, and Harry Lander are the celebrities that Juliet? had studied and imitations of whom she conveyed in clever fashion. Her Lander imitation is especially well done, and as the audiences here are thoroughly familiar with Lander's work, the imitation was received with every evidence of satisfaction. The opening of the act is cleverly arranged, and the audience received a surprise as a small colored maid emerged from the performer's voluminous cloak and afterward helped her to make her changes. Mr. Newburger has chosen to surround his new star with a little mystery and a question mark. The answer is that Juliet? is a clever

woman who will make her mark in her chosen field.

#### A Good Singing Act.

The Tuscany Troubadours, a singing act staged by Charles Lovenberg, the enterprising Providence manager, were seen for the first time here at the Fifth Avenue. There are six people in the offering, which opens in a street with four Italian characters who have a love for grand opera. They are met by a man and woman who are members of a stranded opera troupe, and there is just enough dialogue to excuse the introduction of the entire company in an interior scene, where in appropriate costume they render selections from Faust, Carmen and other well-known works, all of which are given with a vim and energy that show the results of long rehearsals under a competent director. The principal member of the clever little company is a robust baritone whose voice is strong and whose solos made a distinct hit. The alto is also excellent. Mr. Lovenberg deserves credit for having provided an excellent singing number that is bound to win favor anywhere.

#### A Polite Comedy.

Henry Woodruff returned to vaudeville for a short engagement, and opened at Blaney's Lincoln Square in A Bit of Instruction, by Evelyn Greenleaf Sutherland. The sketch is not new, but it has not been worn out as a vaudeville vehicle, and suits Mr. Woodruff to a nicety. As Jack Despard he was very pleasing, especially to the matinee patrons. Jack Devereaux played Morton Newbury cleverly and Frank Sinne appeared as a servant. Mr. Woodruff's popularity was unmistakably proven by the warmth of his reception.

#### A Singer and Some Girls.

Among the acts at the Family Theatre in Harlem was one of an unusually pretentious sort for that house. It is billed as Miss Georgette and Her Cute Girls. Miss Georgette has an excellent voice and rendered some difficult selections very cleverly. She carries several girls, some scenery and a patriotic climax that is sure to bring applause in any corner of the U. S. A.

#### Ventriloquist "Newlyweds."

Trevolo, the ventriloquist, added a spice of novelty to his turn at the Orpheum, Brooklyn, by introducing "Mrs. Newlywed" and her famous baby. The baby is a dummy, very cleverly worked, but his mother is a real live duplicate of the McManus sketches. Trevolo has many excellent new gags and has generally improved his act in every way.

## THE KEITH AND PROCTOR THEATRES.

White and Stuart, Harrison and Howard, and Alice Lloyd the Stars.

#### Fifth Avenue.

Clayton White and Marie Stuart and Mabel Harrison and Joseph Howard are a pair of teams exactly suited to the tastes of the average vaudeville patron, and their efforts met with great appreciation. White and Stuart were particularly fortunate, as Mr. White's witty lines, carefully delivered, and Miss Stuart's smartness, as well as her really stunning costumes, combined to make their sketch, Charles, an unqualified success. With Holt-Walshfield had the unusual distinction of being held over for a second week, and again delighted their friends by making several changes in her act. She is an uncommonly refined and clever entertainer. Charles F. Seaton starred this week smartly with his musical monologue, which he began up to the times. The Six American Dancers tripped merrily, the Lovens Sisters being especially good. James and Sadie Leonard and Richard Anderson scored a solid hit in the travesty when Stuart sang Her. The Florens troupe tumbled artistically, and Alice Lloyd and company offered The Banana Queen. The Tuscany Troubadours are reviewed elsewhere.

#### 125th Street.

Alice Lloyd's charm and cleverness is thoroughly appreciated in Harlem, and every large audience applauded her to the echo. Agnes Best is also a prime favorite on account of the good work she did in the stock company at this house, and she and Maudie Wright scored tremendously in Miss Scott's monologue, which he began up to the times. The McNaughtons joked and clowned amusingly, and the Novellas put on their superbly staged acrobatic animal act. Rae and Broche were added to the bill on Monday, and their dancing and singing was well received. The Banks-Brooks Duo, the Chorus Life Guards, and the pictures were also in the bill. John T. Kelly's sketch, One Best Bet, is reviewed elsewhere.

## AMERICAN.

George Fuller Golden Returns and Scores with His Monologue.

George Fuller Golden, whose occasional appearances are most welcome, headed the bill, and again proved that he is a past master in the art of entertaining an audience. His long stay in the mountains has enabled him to improve his discourse in many ways, and the ladies came to hear with frequency. The Australian Tree-Followers scored their remarkable performance with great success. Daisy Lloyd in her second week sustained her record as a pleasing singer. "I Wish I Had a Pal Like You" and "Fishing" were two of her most popular numbers. Caryl Wilbur scored in El Friscoer's sketch, which was ably assisted by Joe Gilliland, who is a clever little woman. Joe Bonanno's Bakers jumbled amusingly, and their wrestling dog was much admired. Alice Raymond scored last week, and she is to appear a second week. Felix and Calie moved their talent in Just Kids, and Allan Shaw, whose delivery is delightfully distinct, did many difficult tricks with coins. Maudie and Sidney Wood made a good opening number, and the pictures closed as usual.

## COLONIAL.

Ryan and Richfield, Hite and Donlin and Others.

As far as laughter is concerned, the Thomas J. Ryan-Richfield company carried off the lion's share of the honors in MacGregor's Reception. Mr. Ryan has a droll delivery and a good sense of humor. Cressy has given him many bright lines, the result is irresistible. Miss Richfield is her usual charming self, and that is saying much. Mabel Hite and Mike Donlin were received with cheer at every performance, the dancing of the great ball player being a big surprise to his admirers. The Zancas continued for a second successful week to vivify the patrons with their dumb-show performance. Charlie Case told some more tales about his father, and the ladies' misadventures were enjoyed. Winnetta McCar drew his blackboard pictures skillfully, and the Joeetts proved admirable acrobats. The Elite Musical Four, the Brittons, and the pictures were the other number.

#### ELKS ENJOY THEMSELVES.

New York Lodge No. 1, E. P. O. E., held its annual entertainment and reception at Terrace Garden on Wednesday evening last. There were over 2,000 people present, and they enjoyed an excellent program that included Alice Lloyd, the fabians, Ned Nye and Ida Grisel, Gus Williams, Ward and Curran, Winona White, Jack McManus' Commencement Day, with Phyllis Lee, Altra, and many others. A reception followed the entertainment, and the Elks and their friends danced until the early morning hours. Some of those who helped to make the occasion successful were James J. Armstrong, Harry Leonard, Alexander Clark, R. J. Pagan, Harry R. Sanderson, and other well-known members of the order. A large sum was realized that will be added to the Charity Fund.

#### MORRIS IN MONTREAL.

William Morris has arranged to place a big vaudeville bill at the Academy of Music, Montreal, next week. It will be headed by America's Showman, and will include the Bonanzas, Billy Dillon, the David-Gladhill Trio, and others.

## HAMMERSTEIN'S VICTORIA.

Ezra Kendall, Annie Yeamans, Maggie Cline, Rice and Cohen, and Other Stars.

There were many big names in last week's programme, which was topped by Ezra Kendall, who was in better form than when he opened at the Fifth Avenue a few weeks ago. His increased girth has not altered his whimsical humor or his originality to any perceptible degree. A genuine, hearty, old-fashioned roasting welcome was accorded to Annie Yeamans, the veteran actress, who will be seventy-three years of age on Nov. 19. Mrs. Yeamans seemed deeply touched by the loyalty of her old admirers, but she wasted no time on sentimentality, plunging at once into the subject of her monologue, which is a delightful treat, delivered with all the irresistible humor of which Mrs. Yeamans is so richly endowed. The old times who have admired and loved Mrs. Yeamans for thirty or forty years, and the youngsters who were seeing her for the first time, were equally well pleased, and at the conclusion of her act she received an ovation that should convince managers with any common sense that Mrs. Yeamans is as good a card as they can possibly play. Maggie Cline was not far behind Mrs. Yeamans in point of popularity, her brief methods and magnetism, belching down the house. The clever farcical work of John C. Rice and Billy Cohen was appreciated to the full, as was the agile dancing and comedy of Pat Honey and Marion Best. Ward and Curran won laughs by the score, and Will E. Fox, home after a long absence, was made to feel extremely welcome, his monologue going with its old-time swing. The Lone Ace Quartette, Dill and Ward, and the pictures were the other numbers.

## ALHAMBRA.

McIntyre and Heath Make Life Worth Living in Harlem.

The Harlemites laugh easily and naturally, and last week they had two good reasons for giving vent to uncontrollable mirth. They were McIntyre and Heath, and the way they stirred the risibilities of their audience was a caution to Clara Bowline. In her second week, continued to make a good impression. Harry Tighe and His Colleagues in Books, Philip Troup's cleverly-written sketch helped to make the time pass quickly. Countess Rosal, charmingly attractive and remarkably gifted, was warmly received for her splendidly sung songs, her assistant also coming in for a good share of approval. Belleclair Brothers showed their remarkable muscles, and proved a great attraction in more ways than one. Emmet De Voe and company in La Dramaine, with its many novel electrical effects, made a good impression. T. Nelson Downs, who has been absent from New York for too long a time, was warmly greeted. He is still past master of the art of making his audience believe that he is doing something, and there was many a mouth that held wide open in astonishment during his entire act. John and Bertha Gleason and Fred Hoffman scored as the opening number with their dances and piano work, and the pictures closed an unusually interesting bill.

## BLANEY'S LINCOLN SQUARE.

Programme of Favorites Draws Excellent and Well-Placed Houses.

This house is holding its own with uniformly good offerings, including several holdovers. Two new ones last week were Henry Woodruff in A Bit of Instruction and a young woman billed as Juliet. Both acts are reviewed elsewhere. The Four Mortons continued to draw the appearance of the artists advertised, the task being accomplished in their case by the adult use of their nimble feet. Julian Rose played a return engagement, and convinced his hearers with his tale of how he attended the wedding of a woman to whom he was not married. He is a friend in America, and pleased the children mightily. On this occasion they were exhibited by Alice Tschow, presumably a relative of the original trainer. Tim McManus in Watermelon Girls is a sprightly and entirely new lot of young women, and another Bill Dillon sang a few more of his thousands songs, and they were well liked. Rita Redmond did her dancing specialty. The David-Gladhill Trio opened the bill in their unique cello act, and the Blaneyoscope closed with some good films.

## DAN McAVOY'S "BENEFIT."

The benefit arranged for Dan McAvoy at the Majestic on Sunday evening started auspiciously and ended disastrously. About \$1,400 was taken in at the boxoffice, and all that was needed to make the affair a success was the appearance of the artists advertised. The only ones that turned up were Cliff Gordon and Dorothy Morton, and they did their best to hold the crowd in the hope that the others would come. They failed to materialize, however, and the stage manager came forward and announced that the entertainment was over. The audience showed extreme irritation, and stormed the boxoffice, demanding the return of their money. The police were called to preserve order, and finally Lou Schubert, a speech, in which he explained that the difficulty would be adjusted. It was finally arranged that holders of orchestra coupons could exchange them for any performance of Blue Grass, and the gallery patrons were given fifty cents each toward the return of their half dollars. The crowd was finally dispersed with great difficulty by the police.

## THIS WEEK'S ATTRACTIONS.

KEITH AND PROCTOR'S FIFTH AVENUE.—Selle De Lussan, the Novellas, Clarence Wilbur and company, Julie Bing and company, Eight Madcaps, Charles Keena, Dooley and Sales, Selbini and Grovini.  
KEITH AND PROCTOR'S 125TH STREET.—Mabel Harrison and Joseph Howard, Empire City Quartette, Francis O'Hara, Apollonia's animals, The Foxes, American Dancers, Fred Lindsay, Quinn and Mitchell, Fox and Foxie.  
COLONIAL.—Walter C. Kelly, Lily Lena, Fun in a Boarding House, Lambert, William Hawtry and company, Pat Honey and Marion Best, Hal Merritt, Francis O'Hara, Apollonia's animals.  
ALHAMBRA.—Clarice Mayne, McIntyre and Heath, Hyams and McIntyre, Charles F. Seaton, Carila and Otto, Trevolo, Dixie Brothers, Emilia Rose.  
HAMMERSTEIN'S VICTORIA.—Valeka Suratt and William Gould, Julius Steger and company, Mabel Harrison and Joseph Howard, Empire City Quartette, Francis O'Hara, Apollonia's animals, The Foxes, American Dancers, Fred Lindsay, Quinn and Mitchell, Fox and Foxie.  
BLANEY'S LINCOLN SQUARE.—Anella Bingham and company, Cliff Gordon, Maudie Wright and company, Marco Twine, Three Diamonds, the Stag-poles, the Bradfords.  
THE BURLIQUE HOUSES.  
MINER'S BOWERY.—The Avenue Girls found many Fast Side admirers. This week, Broadway Gaiety Girls.  
MINER'S EIGHTH AVENUE.—Carr's Thoroughbreds won a good place in the race for popularity. This week, The Ducklings.  
LONDON.—The Bohemian Burluques drove dull care from many minds. This week, Miner's Merry Burluques.  
MURRAY HILL.—The Casino Girls were welcomed by large gatherings. This week, Rents-Bantley Burluques.  
HURDIS AND BRAMON'S.—The Trocadero Burluques pleased capacity audiences. This week, Night Owls.  
OLYMPIC.—Rice and Barton's Big Gaiety company entertained big audiences. This week, Clark's Run-away Girls.

## McDOWELL AND TRESMOTT OPEN SEASON.

McDowell McDowell and Virginia Drew Trescott began their regular season last week at Proctor's Newark, presenting Miss Trescott's play, The Man of the People, which was reviewed in The Mirror when it was given a trial a few weeks ago at Orange, N. J. It is evident that both play and players made a very strong impression, as the critics of the Newark papers wrote reviews of unusual length, and in every case gave great praise to both play and players. The Man of the People is a play on the subject of capital and labor, and Miss Trescott has treated it in a way that cannot fail to satisfy everybody. Its presentation in New York will be anxiously awaited, as both Mr. McDowell and Miss Trescott have many friends here who wish to see them in a piece that seems to afford them full scope for their talents.

## JOSEPHINE SABEL.



Josephine Sabel, whose picture appears above, has just returned from a long tour of Europe, where she repeated past triumphs, and increased her popularity tenfold. She will make her reappearance in America next week at the Lincoln Square Theatre. Miss Sabel has played in Paris, Berlin, London and many other cities, and has always been able to please on account of her knowledge of the language of the country in which she appears. Even South Africa has paid tribute to her, and her rendition of "A Hot Time in the Old Town To-Night" set the feet of the Boers stamping as vigorously as it did those of the patriots. Yankee when she started it on the top wave of popularity. She comes this time, equipped with a bewildering assortment of Paris gowns, and several new songs, the principal one being "L-o-v-e Spells Trouble to Me."

## TRIBUTE TO AL G. FIELD.

A recent issue of the "Statesman," published at Austin, Texas, contained an editorial on Al G. Field, that simply glows with praise of the talented man. Some of the flowers from a beautiful bouquet of compliments are as follows: "The 'King of Minstrels' is in Austin today, and Austin is glad to have him here. Al G. Field, the modern minstrel, and recognized master and promulgator of modern minstrelsy, is an always welcome visitor to the Capital city of the great commonwealth in the American republic. Who does not know, or know of, this genial, kindly, sympathetic, wholehearted, generous, philanthropic man? He is truly a benefactor to mankind for his benefactions are more than a few. Al Field has cast sunshine where the shadow was; with gladness he has enlightened sadness; the pathway that sorrow trod he has lighted with joy; the heart that was dark has been shown the rainbow of hope; to the downcast he has made plain the brighter side of life; the remembrance he has transformed into the mirthful; vice he converts into virtues."

## GOLDEN MUST REST.

George Fuller Golden, who topped the American Theatre bill last week and who was booked for a similar position this week at the Casino Theatre in Brooklyn, will be unable to fill the engagement, as he has been ordered by his physician to return immediately to Saratoga Lake, in the Adirondacks, where he has been living, with the exception of occasional trips to New York, for the last two years. Golden's book, which is a history of vaudeville in story form, is almost ready for publication, and it is hoped that a large sum will be realized from its sale that will help the popular comedian in his brave struggle to regain his health.

## ALBANI AT A BIG SALARY.

Madame Albani, whose fame as a singer has made her known over the civilized world, has consented to appear in the leading music hall of Great Britain at a salary of about \$2,500 a week. She will probably open in Glasgow, and may appear in London later. Negotiations for her appearance in America next season are now under way. Madame Albani is a Canadian, and has hitherto appeared only in high-class concerts. Her career covers a period of thirty years. Her music hall repertoire will consist of comic selections with English and Scottish ballads as encores.

## SURPRISE FOR BURNISIDE.

Yesterday was the birthday of E. H. Burnside, the stage director of the Hippodrome, and his fellow-worker, Arthur Voughtin, the artist, decided to give him a surprise. Burnside was detained at the Hippodrome on Saturday long enough to enable Voughtin to visit Burnside's home, where he worked industriously with brush and paint, transcribing Burnside's "don't into a sort of aviary. Birds of every plumage now adorn the walls, and the ceiling is a mass of painted feathers, most artistically blended. The Hippodrome company also celebrated Mr. Burnside's natal day most enthusiastically.

## NELA PRENTICE INJURED.

Nela Prentice, of the Prentice Trio, was injured during the performance at the Elite Theatre, Melrose, Ill., on Sunday. She was doing a back exercise when her father's feet, when she slipped and landed directly on her head. A slight variation either way might have caused a broken neck, but as it was so badly hurt that she will be compelled to rest for at least two weeks, her father and mother have canceled several engagements and will remain with Miss Prentice until she has fully recovered.

## THE HARTS TO SAIL.

Mr. and Mrs. Joseph Hart (Carrie De Mar) will sail to-morrow (Wednesday) on the "Oceanic," and will be escorted to Sandy Hook by several friends. Mrs. Hart has chartered a boat for that purpose. The Mar will play at the Coliseum, and her husband will look after the various acts in which he is interested. The Harts will be accompanied by Mrs. M. De Mar, mother of Mrs. Hart, and her maid.

## ROBERT HILLIARD PLAYING.

A rumor was current in New York last week that Robert Hilliard was seriously ill at his home in this city with pneumonia. That his friends have no cause for alarm is proven by the fact that he is playing at the Temple Theatre, Detroit, this week. He was ill for a few days and had to cancel one week, but has now fully recovered.

## ACTS IN PREPARATION.

Authors and players who have acts in preparation are requested to send to THE MIRROR short stories of the plots or principal incidents for publication. There is a good deal of play going on in vaudeville, especially as far as sketches are concerned, and the publication of the plot of a play in advance of its production will help authors and others in the protection of their property.

## ERNIE YOUNG MAKES A CHANGE.

Ernie Young, who is a Friar, has resigned as treasurer of Blaney's Lincoln Square Theatre, this city, to accept a position as business-manager and treasurer of the new Colonial Theatre in Salt Lake City, under John Cort. Mr. Young was for five years treasurer of Jake Wells' Bijou in Memphis.

## TED MARKS AS A HERALD.

Ted Marks has been engaged to act in advance of Harry Lander when he starts on his tour of the cities. Mr. Marks will arrange the biggest halls and arrange the biggest advertising campaign ever undertaken for a tour of this kind.

## CAICEDO SAILS.

Juan A. Caicedo, the "High Wire King," asks The Mirror to send him a reminder for him to his many American friends. He sailed for England on Wednesday last and expects to open at the Moss and Stoll Tour, Nov. 20.

## VAUDEVILLE.

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(Member V. C. C.)

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**JOE, MYRA,  
BUSTER,  
JINGLES, LOUISE****KEATON**Poor little Buster got into auster.  
And Jingles kicked holes in his socks;  
"Cause Louise was handy, when someone said "candy,"  
And all the boys got was the box.

Member V. C. C.

The man with the wife, table, two males, and a little shirt waist.—Joe Keaton.

Albany, N. Y., Proctor's, Nov. 16.

EDDIE KELLER, Agent.

WE just closed a very successful week at Proctor's, Albany. What made the week successful? **WHY,****HARLAN KNIGHT in "THE CHALK LINE"**

By UNA CLAYTON

Management S. A. PECK

Direction EDDIE KELLER

## AMONG AGENTS AND PRODUCERS.

Dolly Kemper the Latest Recruit to the Vaudeville Ranks.

Dolly Kemper, who has been a popular star for several seasons, will soon make her first appearance in vaudeville under the direction of William T. Keogh, in a sketch called *Slate*, an East Side Idyll, written by Frederick Backus. Miss Kemper has always been successful in portraying waifs and her appearance will be awaited with much interest.

A Modern Enochian, staged and produced by Joseph P. Goss, is reported to have scored a great success at the Majestic, Chicago, last week, and this week it is the headline act at the Columbia, St. Louis. From newspaper criticisms it would seem that the honors were carried off by Frederick R. Seaton, who plays Wah-pe-toh, the Indian chief. One of the Chicago critics mistook him for a genuine Indian and praised his work in the highest terms.

Frederick Backus has placed his sketch, *Twist Eleven and Twelve*, with Cecile Routh, who will produce it shortly.Joseph Hart's *Bathing Girls* will play two weeks in each house, according to plans made by M. S. Bentham.

The H. B. Marinelli agency has booked O Hana San to open at the Olympia Paris, Dec. 1.

Sig Wachter, the former well-known press agent of Atlantic City, N. J., who occupied that position at Young's Pier and Theatre, the Savoy and Nixon's Apollo for the past ten years, has opened a general booking exchange in the Knickerbocker Theatre Building. He has associated with him Louis Hallett, the well known producer, who has charge of the dramatic department, and Ida Stephany in the musical department. Mr. Wachter is looking after the vaudeville end of the business as well as getting out press matter for vaudeville acts and road companies, at which work he has had considerable experience. Wolfing's Horses are being handled by Mr. Wachter and are booked for the next three weeks.

Mile. Rose Edyth, the young premiere danseuse and ballet mistress, whose ballets are well known to circus and vaudeville, re-enters vaudeville as a single act week of Nov. 16, at Young's Pier, Atlantic City, N. J. B. S. Muckenfuss has engaged the act for February and March for the Interstate Circuit.

The production of Milton Nobles' new farce, *The Fighting Editor*, announced for Keeney's, Brooklyn, this week, has been set back for two weeks, owing to a congestion of sketches in the current bills. The farce is now in rehearsal.

A. D. V. Storey, formerly press and theatrical representative of Gus Edwards' Enterprises, has taken charge of the press bureau established by Jerome H. Remick and Company for the benefit of performers singing their songs.

Buckner, the international agent, announces that he will bring over Willie Weston, a Hungarian pianist, whom he heard play in Budapest. Buckner says Weston is one of the world's greatest performers and gives among other selections an original imitation of a full orchestra, the sound of each instrument being reproduced with marvelous skill. He has been highly praised by Frau Wagner for his playing of her late husband's compositions. Buckner has booked him to open here in January.

A. C. Carson, local manager of the Orpheum, Denver, is the author of a one-act comedy called *Mr. Stung's Mistake*, which was produced at the Denver Orpheum last week, with Franklyn Underwood, Frances Blossom, and George Bloomquist in the cast. Weber and Allen have booked Dore and Wolford and Tierney and Odell, with the City Sports company, and McCabe and Horton, with the Jersey Lilies, for the season. They are also booking the Olympic Theatre, New York, Sunday night concerts.

## PERMANENT MINSTRELS FOR NEW YORK.

W. S. Cleveland, proprietor of Cleveland's Prudential Vaudeville Exchange, is considering the project of organizing and establishing a permanent minstrel company in a New York theatre, favorably located for the purpose. This announcement will recall the days when Mr. Cleveland was the "king" of the minstrel world, with control of about all the minstrel companies of any importance in the country.

## E. F. ALBEE'S CONDITION.

E. F. Albee, who was seriously injured in an automobile accident two weeks ago, is still at the Albany Hospital. His secretary, Edward Darling, said yesterday that the reports concerning the condition of both Mr. and Mrs. Albee were extremely satisfactory.

## VAUDEVILLE JOTTINGS.

Martin Beck will publish a bi-weekly paper for the employees of the Orpheum Circuit, of whom there are over 1,100. It will serve as a medium for the interchange of ideas between managers, stage managers, stage-hands, musicians and others.

Eric Bland, recently with the Ben Greet Players, is a member of the company playing *The Bohemian*, at the Colonial.A European act recently imported by Martin Beck, which is making a good impression in the West, is *The Raytons*, who present a novelty called, in the Realm of the Alligator. They appear as the title suggests, as alligators in the depths of a tropical forest, and perform some marvelous contortions without being in any way unsightly or unattractive.Bertine Robinson is making a hit as Automobilia in Clifford Dempsey's Roman Travesty sketch, *Rome by the Rabbit Route*. They are playing United time through the cities of the Middle West, and will shortly appear in the East.

Beattie Burrell, a San Francisco girl, well known in concert work, has joined forces with James W. Walker, and is appearing with success in a Chinese musical act. This is Miss Burrell's first appearance in the East.

Charmon is playing the Orpheum circuit. In Los Angeles they called her the "Belona of the Air."

As the headline act at the Grand Theatre, Hamilton, O., is Aldrich Libbey and Katherine Trayer were the best written up act that has ever played that city, and they were the means of drawing record attend-

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The man with the wife, table, two males, and a little shirt waist.—Joe Keaton.

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